

# Guide to Activities in Creative Drama and Puppetry



'Utsah' means enthusiasm in many Indian languages. The Utsah Project initiated by CHETNA in 1986 was an attempt to share and care for the disabled children. The Utsah Project was rightly called so because the name itself brings a ray of hope, a feeling of spontaneity and a thought of joy.

The Project was initiated to assist the development of children studying in special schools (schools for mentally, orthopaedically, auditorily and visually disabled children) through creative activities. The main objective of this Project was to bring 'Utsah' to their otherwise isolated and dull lives.

The activities presented in this activity guide have been compiled by the CHETNA team and the teachers who participated in the Utsah orientation workshops. Though primarily written for facilitators who work with disabled children, this activity guide can also be used by others for pre-school and primary school aged children.

## ACKNOWLEDGEMENT

It was possible to successfully implement the Utsah Project because of the constant support and guidance from the below mentioned agencies. We express our sincere gratitude to them.

The Funding agencies : Action Aid, Danida, Interlink, U.K. Oxfam India Trust

The Management, Teachers and Children of the special schools:

Andh Kanya Prakash Gruh (Blind Girls' School), Ahmedabad, Apang Manav Mandal (School for Orthopaedically disabled children), Ahmedabad, Behra Munga Ni Shala (School for Deaf and Mute children), Ahmedabad, Boys Observation Home, Vadodara, Dr. Jeet Mehta Bal Shala (School for mentally disabled children), Ahmedabad, Girls Observation Home, Vadodara, Jyoti Sangh Mandboodhi Kishori Vibhag (Centre for mentally disabled adolescent girls), Ahmedabad, Sadvichar Parivar Viklang Punarvas Kendra (School for disabled children), Uvarsad, Utthan Talim Kendra (School for mentally disabled adolescent boys), Ahmedabad.

The teachers who participated in the Utsah orientation workshop provided suggestions and worked out new activities in the schools and played a vital role in the actual implementation of the Project.

A number of individuals and organisations offered support and encouraged the team. We are specially thankful to Ms. Gina Leveté, who gave an impetus to the Project by arranging for financial assistance, Ms. Divyaben Marwadi, Director, Directorate of Social Defence, who supported the Project and the Late Mrs. Meher R. Contractor, world renowned puppeteer, who was always available to guide the team.

## FOREWARD

CHETNA felt an urgent need to introduce creative activities in special schools as children in such schools are isolated and do not have opportunities to participate in creative activities.

Apart from formal education activities, it was necessary to introduce creative activities in the curriculum as they assist in the childrens' overall development.

CHETNA initiated the Utsah Project in special schools in and around the city of Ahmedabad in August 1986. During the Project period, weekly sessions in creative drama and puppetry were conducted by the CHETNA team in five schools in the first term (September 1986 to April 1987) and in seven schools in the second term (June 1987 to February 1988). The impact of the activities was observed and assessed throughout the Project.

In keeping with CHETNA's emphasis on empowerment, from the very beginning, the teachers were encouraged to conduct the activities on their own. The CHETNA team provided guidance and support.

This activity guide has been compiled to enable teachers/ volunteers/facilitators to initiate a programme independently in their own centres/schools/institutions. This guide has been field-tested with teachers and others working with the children. The activities suggested in this guide are the ones which were performed by/with the disabled children during the course of the Project (September 1986 to March 1988).

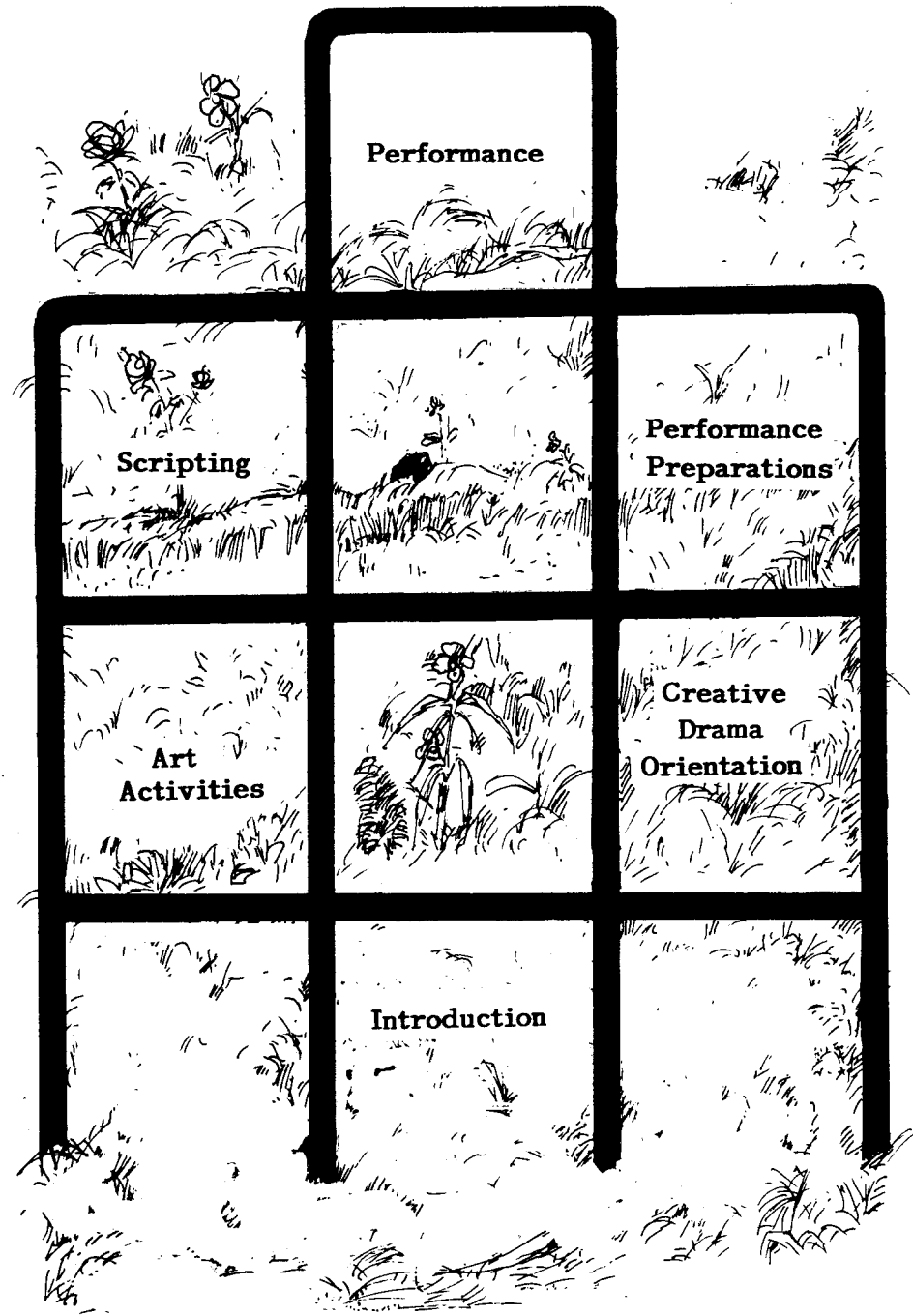
The users of this book are requested to send their suggestions, if any.

Happy reading !

CHETNA TEAM

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## ABOUT THE PROJECT

Children enjoy participating in creative activities and discover and develop many skills. Apart from this, it also helps them to work in a group. This is essential, in view of their disability. They are isolated in the special schools/institutions but when they step out in the world, they have to face tough situations.

Even today, the disabled are regarded with pity or are ignored by the society. Opportunities for the disabled to prove their capabilities, do not come easily and when they do, they have to work really hard to prove themselves. Or else they are left with just one option - sink into dependance.

It is necessary to prepare the disabled children to face life ahead. But, it need not be done in a formal, pedantic manner. Also, it is imperative for the society to make a realistic appraisal of their abilities and inabilities. The Utsah approach, adopted to conduct the creative drama and puppetry programme in the schools, is based on this perspective.

The activities mentioned in this activity guide may be modified, keeping in mind the particular disability of the children. But the approach to these activities should emphasise on active participation of children and creating an environment which enables the children to express themselves spontaneously.

### Observation

*The children are sitting in a circle. Bits of coloured paper, old newspapers, glue, strings, sticks and even feathers are strewn around. Jaya, with an old plastic ball in her hand, tongue slightly out, concentrates on sticking little pieces of paper on the ball. Charu, smiling slightly, moves to wipe her mouth now and again. She is drawing a jungle. Ragini is upset. First attempt...hand is shaking...takes a breath...second attempt...fingers still shake slightly...third attempt. She looks relieved and breaks into laughter. Kalpana looks up and asks Nalini to pass the glue. "Quick", she says. Nalini is slow. Kalpana gets impatient. There is some disturbance...*

*Kalpana, hyperactive by nature, has been entrusted the responsibility of completing the base for a puppet head. Evidently, she is interested and capable of doing this work. Meanwhile, the teacher also gets to know how to work with her in future.*

*Nalini thought she could not draw and therefore did not like drawing. The teacher asked her to describe a tree, its shape, colour.... Then the teacher told her to express the same pictorially. Soon, Nalini was busy drawing a jungle on her own. She realized that she could draw and was excited by this new medium through which she could communicate. Ragini's motor co-ordination is not good, but she is getting better everyday. Today, she could thread the needle. Tomorrow, she would stitch a dress herself.*

## BACKGROUND

### The Creative Drama and Puppetry Programme

The programme's objective was to ensure development of students. The focus was on developing the students' confidence and boosting their ability to adjust to daily life conditions. The idea was not to merely know more about creative drama and puppetry and have fun.

The ultimate objective of the programme was to facilitate an environment in which the children could discover, experiment, learn and experience the joy of achievement. The focus was not on teaching but on exploring together and on self-expression.

The programme evolved from an understanding that these children need acceptance from the people around them. Also, creative drama and puppetry are media that encourage individual expression.

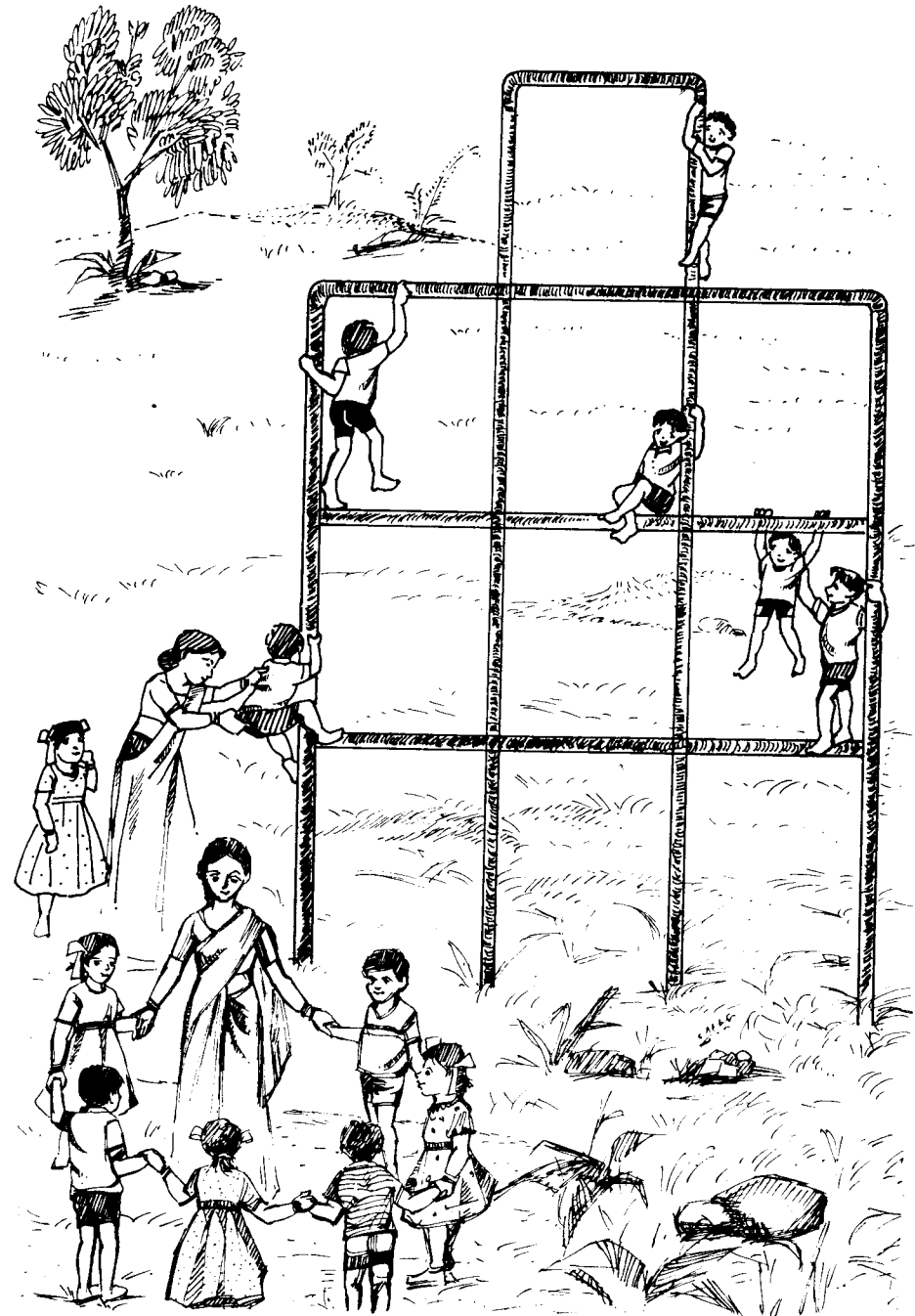
### Framework

The programme was designed in such a way that the students get to know the facilitators and vice versa through the introduction exercise. Gradually they were oriented towards creative drama and puppetry as interesting forms of art. Details like scripting, making puppets... were taken up at a later stage.

The students knew at the onset that they were preparing the puppets and playing the games as part of their preparation for the final performance.

### The activities were conducted in three phases :

**The first phase :** Guided by the teacher, the students did preliminary activities in art and creative drama. While doing these they got to know the teacher and each other better and learned skills. The teacher also got to know the student's abilities and needs, which helped her/him to plan further activities.



**The second phase :** Students were introduced to puppets, puppet-making and script-writing activities. By now, they worked freely in group, developing team spirit and utilising the skills acquired in the first phase. The teacher's role in the second phase became that of a facilitator.

**The third phase :** Having selected a story, the children prepared for a performance. They worked on their own, making puppets, arranging for the stage, rehearsing and finally presenting the play. This gave them confidence and a sense of achievement. In this phase the teacher hardly intervened, allowing the students to work on their own.

Initially, the teacher introduced simple activities in art and creative drama to enable students to explore through their senses, bodies and various material which leads to the development of skills, observation, imagination and spontaneity.

In the first phase, all the students get involved in the same activities and the teacher does this by encouraging them and guiding them at every step to realize their own potential. The teacher's sensitivity to students' likes and dislikes was a pre-requisite.

In the second phase, s/he introduced the students to puppet-making and scripting. These activities improved students' expression and motor co-ordination... They also helped the students to decide their area of interest. This served as a starting point for students to work independently, to design their own puppets and properties and to select their own stories.

At the beginning of the third phase the teacher facilitated the process of working in a group towards a common goal i.e. the final performance. S/he assisted students in deciding their roles and responsibilities according to their abilities and interests.

The aim of the whole exercise was not to present an elaborate performance but to provide a meaningful experience to the children; one which will make them have faith in their own abilities, which will help them understand each other and which will make them enthusiastic to learn and work together. Though the activities are not elaborate or difficult, they do not necessarily guarantee development of every child involved in the process. Much depends upon the environment, the child, group and the teachers.

## **Evaluation**

The impact of the activities was evaluated by carefully observing the students during the sessions and noting their progress in specific areas of development.

**Skills :** Drawing, Modelling, Cutting - Pasting, Verbal Expression and Acting

**Behaviour :** Participation, Initiative, Spontaneity, Consideration, Persistence and Confidence

Observations made prior to the start of the activity sessions and observations made during the activity sessions in the first phase, enabled the teachers to draw up a pretest report. Observations were also made during the second and third phase. A report was compiled based on these observations. The pre-test report and the second report were compared and the impact of the activities and students' progress was evaluated.



## The Activity Sessions

During the Utsah Project, activities were conducted in one hour sessions, once a week, for a minimum period of five months. The teacher can conduct sessions more than once a week or for a longer period by developing new activities using the programme frame work. Activities to be conducted should be planned according to the needs of the group.

A typical one hour activity session would begin with students settling down. During this time they share their experiences of the past week with the teacher. This takes about five to ten minutes. Then the teacher describes the activity to be done by the students and begins the activity. After the first activity is completed, second activity can be initiated, if time permits. However, after the first activity a break is necessary to discuss what was done in the class.

## The Teacher

It should be clearly borne in mind that the teacher is not the one who teaches to a group who is learning but the teacher is one who is working actively with the group of children. S/he is rather like an adult who is going for a walk in the garden with a group of children. S/he is not holding their hand and taking them for a walk but walking with them, sometimes in front and sometimes between the group, listening to them, occasionally drawing their attention to something beautiful, sometimes describing something and urging the group to hold hands and help each other whenever necessary.

**The term ‘teacher’ as used in this guide, includes all adults working with children.**

The teacher has to create an environment of acceptance to enable the students to explore, experiment, express themselves and carry out their work. For this, her/his behaviour in the group is very important.

- S/he has to build up trust and credibility by listening to the students, by doing whatever s/he can do and explaining the reason for things which are not possible to do.
- S/he has to encourage them to express their feelings by establishing rapport with them and sharing her/his thoughts and feeling also.
- S/he has to be firm whenever necessary.
- S/he has to be fair to all in the group and specially not favour the less or more disabled.
- S/he must discourage dependency, specially emotional dependency.
- S/he must encourage group members to share with each other and interact with each other rather with her/him only.

These are some guidelines which would help in the effective implementation of such a programme. However each teacher has to evolve her/his own working method with each group of children, all the while accepting the children and having faith in them.



# PRACTICALITIES

**Size of the group :** The ideal size of the group for creative work should be not more than ten students per group. Sharing and active participation by all group members is possible only in small groups.

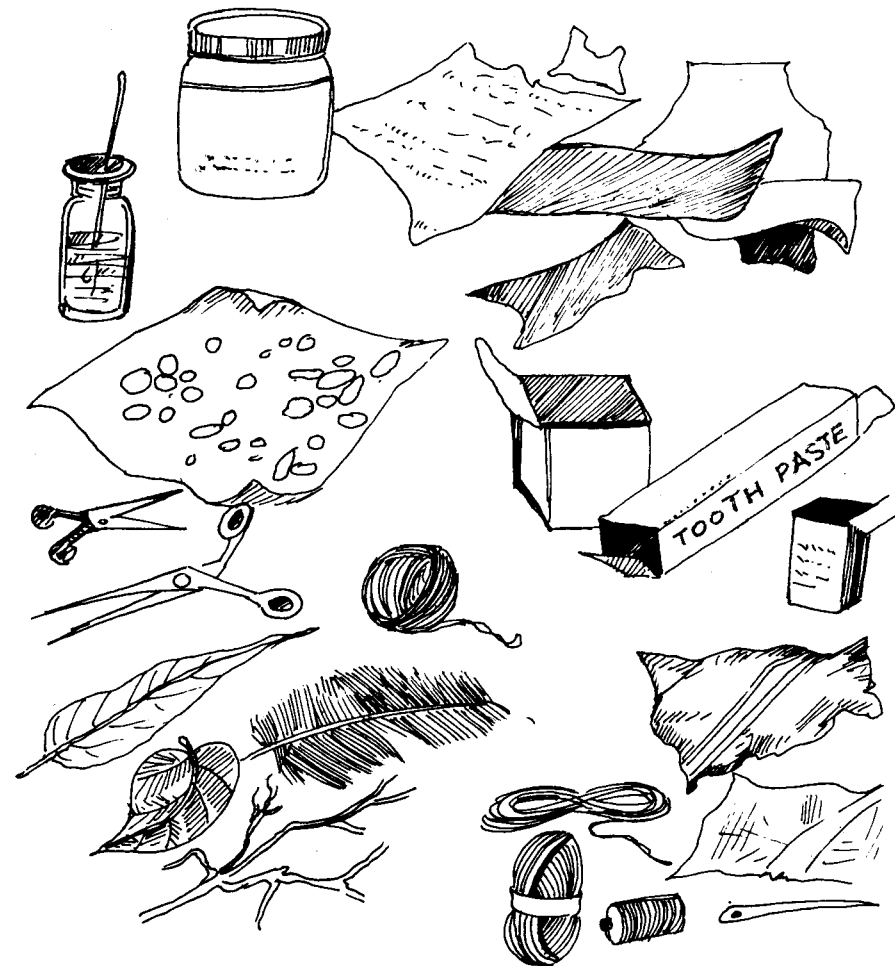
**The working place :** The place plays quite an important role because the activities need large area to move around and perform. Moreover, in the earlier sessions, the students would feel more comfortable to work on their own because of inhibitions. Also, while doing the actual performance, sufficient area has to be set off as the stage.

**Time :** At least an hour is needed for art and/or puppet-making activities. Students need time to settle down, plan, work and clear up the materials. Clearing up has to be done by the students themselves.

**Seating arrangement:** To encourage sharing and to create an environment of acceptance, the participants should sit on the floor in a circle. Ideally, the seating arrangement should vary everyday. Often a student may insist that the teacher sit next to her/him. However, this should not be encouraged and not only the teacher but all the participants' place should change as often as possible.

**Material :**

It would be best to use material which is easily available, specially objects from the students' immediate environment. Encourage the students to use waste material. This not only develops their creativity but makes the work easier e.g. instead of getting rods specially made for the puppets, they can use dry twigs of appropriate size.



## HOW TO USE THIS ACTIVITY GUIDE

This Activity Guide is meant for teachers who have some experience of working with groups of disabled children. It is advisable for the persons who are going to begin work with disabled children for the first time to physically be with them, understand them and start activities gradually.

This is important, as the activities have to be done according to the nature of the group. If the group is shy and inhibited, activities which encourage students to express themselves and get to know each other have to be done. If the group is energetic and friendly, activities which channelize their enthusiasm, like those which develop observation skills and extend the imagination have to be done. Sometimes the group may be energetic and friendly but also inhibited. Whatever be the nature of the group, proper planning of activities in each session is essential. Only then can the overall objective of development of children be attained. Evaluation of the programme can be done based on the observations of children's progress, impact of the activities....

According to the programme framework, each 'Activity' is divided into five sections, the first leading to the next. Each section begins with an introduction, followed by relevant Activity Sheets, in which the objectives, duration, material required, procedure and suggestions are clearly mentioned. Keeping the disability of the students in mind, if modifications are required, they are included in the section 'suggestions' against the relevant symbol. To assist teachers in some Activity Sheets, extracts from daily reports maintained by the team during the Project are compiled and presented under the heading 'Report'. Each section concludes with ideas for developing new activities.

The user of this guide (directly addressed as 'you' in the guide) should plan an activity session taking into account the students' level of understanding, the progress made by them in the earlier activities and their development needs.

You may select activities from two different sections to fulfill your objectives.

During the Utsah project, various activities were selected from different sections like puppetry, modelling, scripting and creative drama for the hour long session. Last few sessions were spent in rehearsing for the final performance. Different types of puppets were used in different schools.

The puppets were either hand, rod or shadow puppets or combinations of them. The different types of puppets and guidelines for making them are included in the last section of this guide.

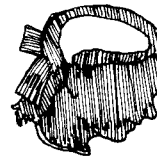
Though the sessions were pre-planned, students' ideas were used to improvise the activity. This highlights the need of keeping the sessions flexible so that they can be modified, if need be.

The sessions should be enjoyable and interesting. You must plan a 'fun' activity which is on the lines of a game, with an activity which involves sitting in one place and doing something like making puppets. This will ensure that the activity is not done in a routine manner. Evaluation of the progress made by the group after each session would facilitate planning for the subsequent session.

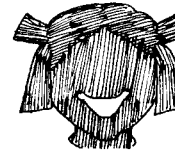
The activities, during the Utsah Project, were conducted through twenty five, one hour sessions, spread over five to six months. However, you may proceed at your pace, adding new activities. Some of the activities given are modifications of commonly played games. According to the objectives and keeping in mind, the central idea of participation, new activities can be similarly formed. Most of the given activities can be done by the visually disabled, auditorily disabled, orthopaedically disabled and mentally disabled children.

During the Utsah Project, the activities were done with students between the age nine and fourteen years. In the case of mentally disabled children, these can be said to be most appropriate for boys and girls in their teens and those who have been coming to a school or centre for some time (at least six months). Very young mentally disabled children can be encouraged to do modified versions of these activities while for little older students their interest should definitely be considered.

## Symbols used



Mentally disabled



Orthopaedically disabled



Visually disabled



Auditorily disabled

Kindly note that the terms 'Mentally Retarded', 'Handicapped', 'Disabled' are often discussed and debated. Children are children, with or without a disability. Hence, these terms are avoided as far as possible in this activity guide.

## ACTIVITIES FOR INTRODUCTION

It is necessary to spend time getting to know each other as the group has to work together. The students may be studying in the same grade yet may not know much about each other.

Usually, they tend to cluster in small groups with their 'friends', specially if the class is large. For the students, most often, the teacher is their superior, specially if the setting is a formal school.

To create an enabling environment and to encourage all students to get to know each other and the teacher, a few activities are given. For the first few sessions you may select one or more activities from this section or develop new activities till you observe that students have become more familiar with each other and that all are interacting more freely than before.

### Observation

*During the first term when we entered the class in one of the schools for the first session, we saw that most of the 30 students present were very excited. Some were out of their seats and shuffle was also going on between a group of boys. Observing this we decided to avoid the 'circle' activity and do the 'hands' activity because the 'circle' activity, if done with this large, energetic group, could lead to chaos. Secondly, the activity would have taken more than 30 minutes, too long a duration for this group. Also, most of the students were already familiar with each other as they were in a residential school. On the other hand the 'hand' activity would channelize their energies in an interesting way. It would be appropriate for this group as it was 'new' and would suit their level of understanding. However, to avoid confusion because of the large size of the group, we decided to divide the group randomly into smaller groups of five each, taking care to separate friends so that the whole class could mix with each other.*

# ENTER THE CIRCLE

## Objectives

Introduce group members to each other

Encourage them to interact freely

## Duration

15 to 20 minutes

## Material

None

## Activity

The students stand in a circle and hold hands.

One student steps out and tries to enter the circle by loosening the clasped hands, slipping under or over the clasped hands of others.

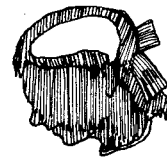
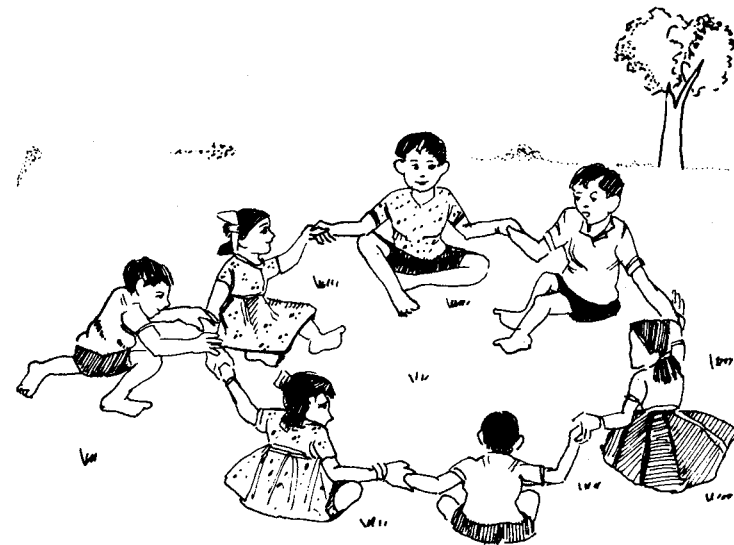
After the student successfully enters the circle, s/he introduces her/himself; giving name, address, family details and any other information.

## Extension

If the group is large (about 15 students), one student steps out and one student comes into the circle. The student inside assists her/his friend, who is outside, to enter the circle. After s/he has entered the circle, both ask each other their names, family details, hobbies...

## Suggestions

Avoid doing the activity with a large, energetic group. Encourage students to get over their initial embarrassment by giving details about yourself in the beginning.



Assist the students to give information by asking them questions about their families and activities which they like to do.



All the students, including the 'intruder' who has stepped out, can sit and do the activity. Ensure this as all the students in the group may not be able to stand.



Students should move their hands up and down continuously to prevent the 'intruder' from slipping in from below.

## PARTNERS

### Objectives

Enable an introduction between the group members

Encourage them to interact freely

Encourage self expression

### Duration

30 minutes

### Material

Slips of paper and pencils

### Activity

The students must prepare a list of word associations.

Each student gives one common word e.g. Tree, School, Home... These words are written down on a piece of paper. They then give the associated word. These are also written down e.g. Tree - Wood, School - Learning, Home - Parents. Ensure that all students get a turn either to give a word or an associated word.

Each student selects a word and the associated word and writes them separately on two slips of paper. The slips are folded and collected. Each student picks up a slip and looks for a friend who has the slip of the associated word.

They can refer to the original list to find out the associations. The partners then prepare a short talk based on these words, which they narrate to the group, e.g., the words are school - learning; the partners can prepare the following talk : Our school is situated in Ahmedabad. It is a big school. There are 200 students in the school. We all enjoy learning in the school.

#### List of word associations

Tree	:	Wood
School	:	Learning
Home	:	Parents

Prepare a list

Tree

Wood

Write the words on separate slips

### Extension

One student gives a word, another gives the associated word immediately.

### Suggestions

Encourage students to prepare the talk by asking them to use only a few simple sentences related to the two words.

Keep the pace brisk in the extension activity.

Instead of writing the words, on slips of paper, the extension activity can be done in the following way.

The student who says the word is paired with the student who gives the associated word. The partners then prepare the talk.



# IDENTIFY FRIENDS

## Objectives

Enable group members to get to know each other  
Encourage them to interact freely

## Duration

20 minutes

## Material

Large handkerchiefs or pieces of cloth for blindfolding

## Activity

The students go to different corners of the room.

They are blindfolded and asked to stand in a full circle.

After doing this, they slowly walk to the centre of the room from all four corners. If they bump into somebody, on the way, they have to identify the person by feeling with hands only.

After all the students gather in the centre, they have to identify each other by feeling the hands alone.

## Extension

Students sit in a circle. One of them is blindfolded.

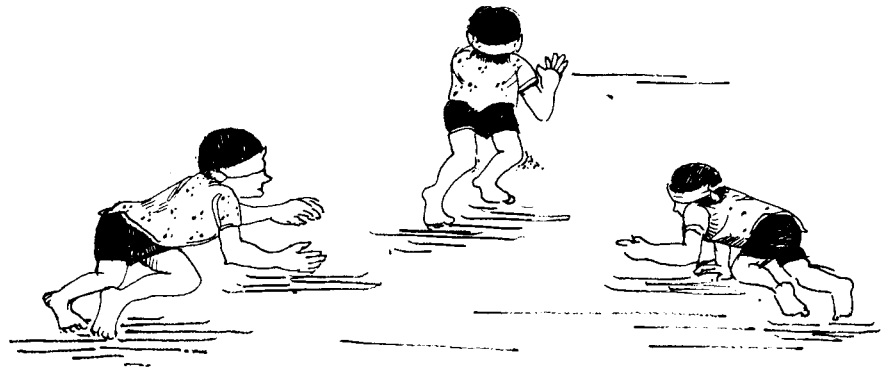
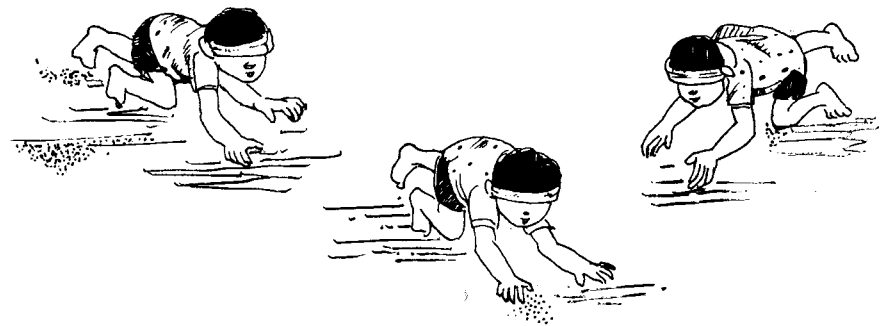
S/he steps into the circle, walks around the full circle and then feels hands of those sitting in the circle.

Students enjoy confusing the friend who is trying to identify them, by exchanging rings and/or bangles.

## Suggestions

If the group is large, the activity can be done in smaller groups with a maximum number of six students per group.

Guide the students by giving oral instructions like, 'turn to the left', 'come forward'... as students might get confused.



Some students may not like to be blind folded.  
You can help them overcome their anxieties  
by initially closing their eyes with your hands.

They may take some time to get comfortable  
with the blindfold.



## **Improvisation Ideas**

- ☺ Give students a number e.g., 1 to 15 (whatever the number of students present). The odd numbers and even numbers form pairs and exchange personal details.
- ☺ Students sit in a circle. They say a sentence about themselves and about the friend sitting next to them. This can continue one after the other.
- ☺ Students who volunteer are asked to introduce the entire group.

## ACTIVITIES FOR CREATIVE DRAMA

This section emphasizes on informal drama which can be developed by the students with the teacher's guidance. This kind of drama evolves from dramatic play which is a natural form of expression for children. Children enter a world of their own where they imagine themselves to be animals, machines...Through a process which involves looking, feeling, hearing, sensing, experiencing and copying, the children build up a wider resource of expression which they use to express their inner feelings, moods or ideas.

However, as children grow older, this dramatic play is restricted. In a formal setting this restriction is imposed much earlier. In order to encourage children to express themselves spontaneously and creatively, activities which encourage the use of the various senses, and various parts of the bodies, are done, to help them build up resources for expression. Later on, when the students are making puppets and preparing for a performance, the teacher can extend these activities to guide students to build 'characters', as characterization is very important in such dramas.

Students may be inhibited at first. Teachers can simplify the given activities or extend the activities depending upon the group. These activities, assist in developing the students' observation and awareness of their environment. Most importantly, they help in developing body awareness and motor skills in an enjoyable manner.

The activities appearing in this section, are meant to be done during the first few activity sessions and may be combined with art activities which appear in the following section.

### Observation

*After the first two sessions we observed that the group, though energetic and enthusiastic, was quite inhibited. We decided to begin the third session with the 'statues' activity. This was done keeping three things in mind.*

- *It would involve them in a movement activity which they would evidently enjoy and do freely.*
- *This activity involved each individual and was yet to be done in a group. This would help them in shedding their inhibitions.*
- *The movements could be restricted and chaos avoided, despite the group being large.*

*This activity was followed by the 'lines' activity. Such an activity, after the movement activity, is relaxing. It helps in disciplining the group, especially boys, who tend to become over exuberant.*

*Kiran would slouch and never look up. Haresh could not sit still and two others would just sit and not really want to work.*

*Once again the 'string' activity came to the rescue. After they walked on the strings, we removed their blindfold and asked them to run straight to the end of the ground, then hop and then march. This helped them in making them move 'freely', especially because it was done repeatedly.*

# MIRROR IMAGES

## Objectives

Develop observation skills

Develop acting skills

Develop body awareness

Enable group members to work together

## Duration

20 - 25 minutes

## Material

None

## Activity

The students stand or sit in a circle or a row facing you.

Stretching their arms and legs around themselves, they ensure enough space around them, for free movements.

Initiate simple movements which enable students to explore the area around them without moving from their place e.g. move arms in all directions. Such large movements should be followed by fine movements like rolling the pupils of the eyes, moving one finger at a time....

Students have to follow you as precisely as possible. This activity is to prepare them for the next activity.

Divide the students into teams of two each. Both students stand or sit opposite to each other and decide among themselves who the leader is. The leader 'A' initiates movements which the other student 'B' follows simultaneously and precisely. As both students become familiar with the activity, they exchange leadership roles. While doing the activity 'B' initiates movements which 'A' follows and vice versa. Movements are to be done without moving from their respective places.



## Extension

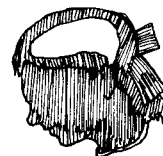
After students are familiar with the activity, the team can be given a topic e.g. getting ready to go to school. The activity is then done as explained earlier.

## Suggestions

Students should be encouraged to work as a team and to imitate so precisely that the onlooker is not able to make out who is the leader.



The activity can be done using oral instructions. The instructions have to be very clear and the students should have some degree of orientation and mobility.



Students may not be able to follow precisely because of slow, awkward or stiff movements.

## Observation

*Students will not come up with any new movements unless they are familiar with such activities.*

# STATUES

## Objectives

Develop observation skills

Develop acting skills

Enable the group to express themselves

## Duration

20 Minutes

## Material

Pieces of cloth for blindfolds or large handkerchieves, tambourine or any other musical instrument or object which can be used to play a rhythm.

## Activity

Students stand in a circle.

One student steps out of the circle. S/he has the musical instrument and is blindfolded.

S/he begins by playing a rhythm which the group has decided earlier, e.g., three short beats, pause, followed by two short beats.

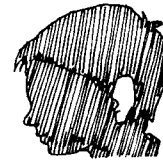
The other students start moving in a circle. When the rhythm stops, they freeze into an 'action' position of their choice, e.g. eating, fighting, walking.

The student who had stepped out, finds her/his way into the circle. S/he goes around feeling the students' actions. The students have to stand still like statues. After S/he has done so, s/he has to imitate one of the actions as precisely as possible.

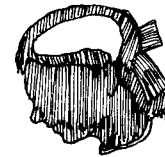
Each student gets a turn.

## Suggestions

The students may feel embarrassed when the student who has stepped out is touching them to feel the action. Encourage them to stand still and guide the student to feel only their hands and feet initially. This may help in making the students feel less embarrassed.



The student who is blindfolded may have to be led into the circle and guided to the students to feel their actions as they may get disoriented when blindfolded.



The activity may be done without blindfolding the student who steps out. Instead s/he may stand with her/his back to the circle and play a rhythm. S/he can enter the circle and after seeing the action, can imitate one of them.

# FOLLOW THE LEADER

## Objectives

- Develop observation skills
- Develop body awareness
- Develop verbal expression
- Enable the group members to work together

## Duration

20-25 minutes

## Material

None

## Activity

One student goes a little away from the rest of the students so that s/he cannot hear or see the group. The group quickly elects a leader. The leader has to initiate movements and related sounds, which the others have to follow precisely, e.g., s/he may clap her/his hands to a beat, two short beats, raise beats, or students may jump and chant musical notes, pause, musical notes, pause.... Students should not move from their places in the circle.

Meanwhile the student who has gone away, steps in and tries to identify the leader. The leader has to keep changing the movements and sounds and avoid being identified.

All the students should take turns to go out and/or to become the leader.

## Extension

The students can do the activity with instruments which they can make on their own e.g. two lid tins strung together, pulses in a tin or box, small bells tied to the wrist....

## Suggestions

Demonstrate to the students various movements and related sounds as initially they may not be able to do the activity on their own. Encourage the group to work together and make the sounds and movements harmonious. Otherwise, the activity can become quite noisy and result in chaos.



Encourage the students to make sounds with various parts of their bodies as well as verbalize.



Instead of a student stepping out, the teacher may play the role of a leader throughout. The students can imitate her/him as precisely as possible.



The activity is restricted to sounds only. The leader initiates different sounds and sound patterns orally and by using her/his body. The others follow the sound precisely. The student who has stepped out indicates the direction in which the leader is sitting.

## Observation

*The students did the same movements over and over again, probably because they were concentrating on not being identified.*

# WALKS

## Objectives

Develop body co-ordination

Enable the group members to work together

## Duration

20 minutes

## Material

Few strings- each 10 feet long, large handkerchiefs for blindfolds, pegs, bricks

## Activity

Lay out one string first. Secure each end to pegs, or bricks. Two students may press down the ends, so that the string remains straight on the ground.

One after another students are blindfolded and asked to walk on the string.

After all the students are familiar with the activity, a race may be organised laying out the strings at some distance from one another. Students are blindfolded and the student who reaches the end first is declared the winner.

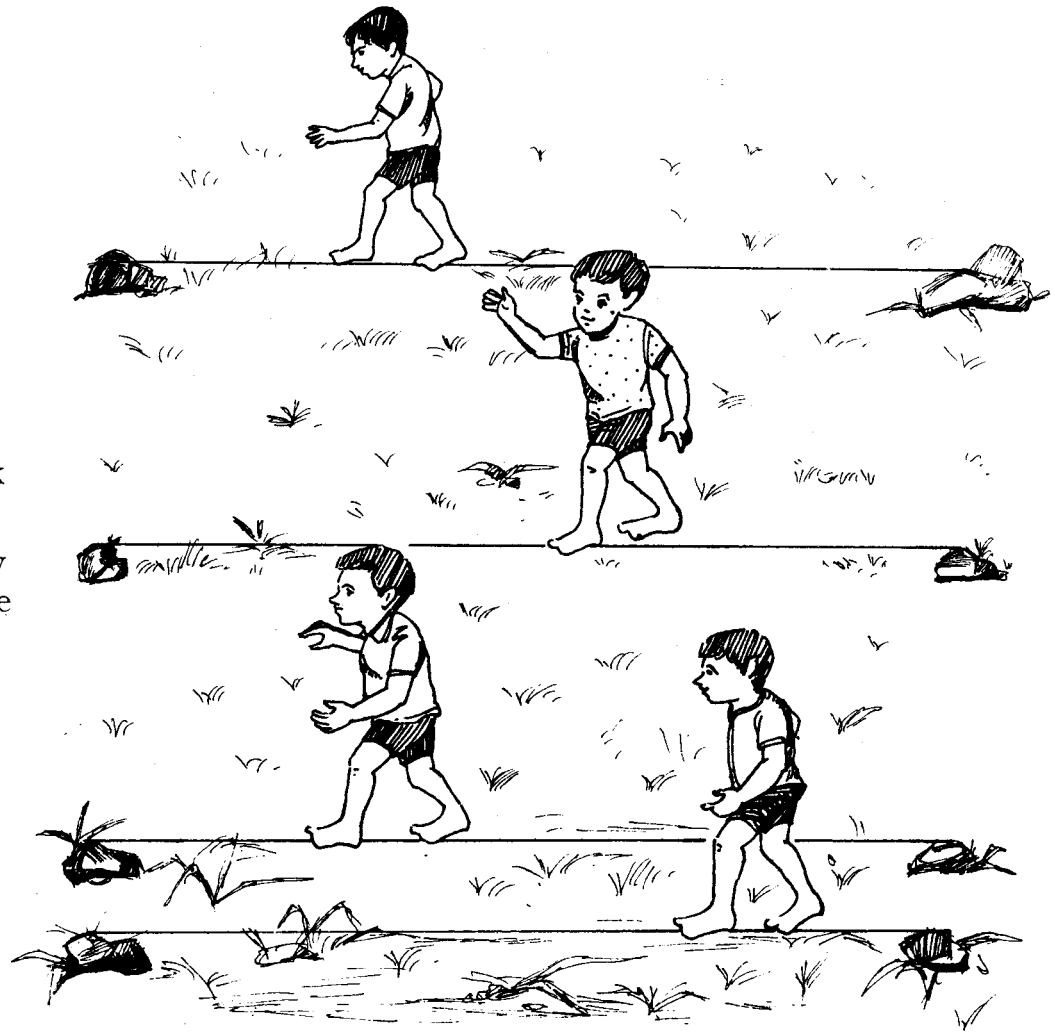
## Extension

A student comes up to an area marked out as the 'stage', and demonstrates a peculiar style of walking e.g. a limping goat. After seeing her/him the others also come up to the 'stage' and follow her/him. Each student gets a turn to lead the others.

## Suggestions

Demonstrate animal 'walks' which students can follow.

Blindfolds need not be used if the students find the activity difficult.



# CHANGING IDENTITIES

## Objectives

Extend the imagination

Develop observation skills

Develop body awareness

Develop acting skills

Enable group members to express themselves spontaneously

## Duration

30 - 45 minutes

## Material

Depending upon the object being personified, some accessories can be made from material available in the immediate vicinity e.g. a blue handkerchief can become a symbol for water, a black cloth draped over the head can symbolize a bird, a tail can be made from rope...

## Activity

Students are given roles, e.g. three students become monkeys and the rest travellers.

They are then given the outline of an incident or story and asked to enact it e.g. the monkeys are being chased by the travellers.

The students can make or use accessories to play their parts e.g. the 'monkeys' may make long pieces of rope or cloth and tie them around their waists to make 'tails'.

The travellers may make bundles or carry bags to show what they are doing.

## Suggestions

Students may be given roles of animals, characters like policeman, bus conductor, driver and also objects like, boulders, rivers, breeze, trees...



Simple happenings are sufficient e.g. stream flowing through the mountains.

The roles and incidents have to be selected, keeping in mind, the students' disability.



Select people or objects which students see or use daily e.g. family members, policeman, trees, house.

Select roles which the students are familiar with e.g. the teacher has to first find out if the students have been to the mountains or heard their description, if s/he is planning to select the idea of 'a stream flowing through the mountains'.



The teacher may first describe the character e.g. monkeys, their habitat, appearance, nature.... After a detailed description of the 'roles' and 'incidents' the activity can be performed.

## Observation

*We were discussing floods with the students. At the end of the session, two students played the role of 'water'.*



# PASS A MESSAGE

## Objectives

Develop verbal expression

Develop observation skills

Enable group members to work together

## Duration

15 minutes

## Material

None

## Activity

The students are divided into two teams.

They sit close to each other on either side of the working area.

The first student 'A', in both the rows, whispers a short message to the student 'B' sitting next to her/him. 'B' whispers the message to 'C' and in this way the message reaches the last person in the row. The last student then says the message aloud. The team which is able to convey the message most accurately gets a point.

After each round the student sitting first moves to the end of the row and the next student takes over and passes a message.

## Suggestions

To avoid confusion and to award points in a fair manner, ask the student who is leading to first tell you the message.

You may have to demonstrate the activity in the beginning by sending the message.



Instead of long messages suggest that the students should relay only the name of a person or city, especially if the group members are young. For older students suggest tongue twists e.g. 'she sells sea shells on the sea shore'.



Students with speech difficulty may not be able to pronounce clearly or convey through signs. This is acceptable. Students may also have difficulty in whispering. Encourage them to keep the message short (only a word or sound).

## Observation

*"I went to Bhavnagar" became "Go to school". After such distortions occurred a number of times, it was decided to relay one word messages, like Bhavnagar.*

# CHORUS

## Objectives

Develop verbal expression

Develop acting skills

Enable the group members to work together

## Duration

15 - 20 minutes

## Material

None

## Activity

Students are divided into two teams, A and B. Each team stands or sits in a semi-circle, some distance away from each other on either side of the working area.

All the students of team A are asked to say a word loudly but in a way that team B cannot hear it. Team B also gets a turn.

This is to prepare them for the next activity.

Team A members begin to say or sing a rhyme.

Team B members start the same rhyme in a higher or lower tone as soon as Team A finishes the first line of the rhyme.

Both the teams continue speaking or singing together in different tones.

## Extension

Team A sings the first line of a rhyme or song, team B sings the second line in a higher or lower tone. Team A, then sings the third line, and team B the fourth.

## Suggestions

Encourage the team to work together and make the speech or sing the tune of the song in harmony.

For the extension activity, you or the students can write or select an appropriate dialogue which can be delivered in a similar manner.

This activity can be designed in a simple to complex manner.



The students may do only the first part of the activity initially. They can gradually proceed to difficult songs or rhymes.

# ECHOES

## Objectives

Develop observation skills

Extend the imagination

Develop acting skills

Encourage the group members to express themselves

## Duration

20 minutes

## Material

None

## Activity

Students sit in a circle in a meditative posture. They listen to the sounds in the environment.

After about five minutes they open their eyes and one student at a time volunteers to imitate any one sound which was heard by them. If the imitation is exact, then the whole class follows her/him in imitating the sound.

After imitating the sounds which they have heard during the activity, they may want to imitate more sounds like a cock crowing or an ass braying.

A discussion about the various incidents or events and certain sounds associated to those events can take place.

## Suggestions

Encourage the students to make sounds orally or from things available immediately from their environment.

## Observation

*One of the girls heard the sound of a running tap and recalled an incident vividly... it was evening in her home town, the pots were being filled at the tap, she was playing near by and started playing with the water. Her mother scolded her...*

# **CLAPS**

## **Objectives**

Develop observation skills

Enable the group members to work together

## **Duration**

20 minutes

## **Material**

None

## **Activity**

Students have to stand still if you clap once and jump if you clap twice.

The pace is kept brisk.

This prepares them for the next activity.

The group stands in a circle. One student is elected the leader.

S/he has to begin clapping in rhythm e.g. clap... pause... clap... pause...

The others follow her/him precisely.

All the students should get a chance to be the leader.

## **Suggestions**

Insist that the clapping should be rhythmic.

Explain rhythm to them, giving everyday examples like the ticking of a watch, the movements of a weaving shuttle...

You may use a 'tabla'\* and a 'baya'\* or a harmonium.

When a 'tabla'\* is played or a particular note is played, they stay still and when the 'baya' is played or a particular note is played, they have to jump.

This will be useful for students beginning music lessons. Even the younger students enjoy this activity immensely.

# LISTEN TO FRIENDS

## Objectives

Develop observation skills

Enable the students to work together

## Duration

10 minutes

## Material

Large handkerchiefs or cloth for blindfolds

## Activity

Students sit in a circle.

One student comes to the centre of the circle and is blindfolded.

Four students sitting on different sides of the circle call out the blindfolded student's name one after the other.

After they have finished, the blindfolded student has to say the name of the students who called out her/his name and indicate the direction in which they are sitting.

The blindfold is then removed.

Each student gets a chance to come in the centre.

## Extension

One student is blindfolded. The rest of the students form a circular chain around the blindfolded student, by holding hands. They keep moving in a circle. The blindfolded student has to touch any student moving in the chain and identify the student s/he has touched. If the identification is correct, the student who is 'out' is then blindfolded.

To guide the blindfolded student, the 'chain' has to call out her/his name or chant a rhyme e.g. "Catch us and join us".



## Suggestions

While the first activity may be done with a large group, the extension activity has to be done with a smaller group of a maximum of twelve students.

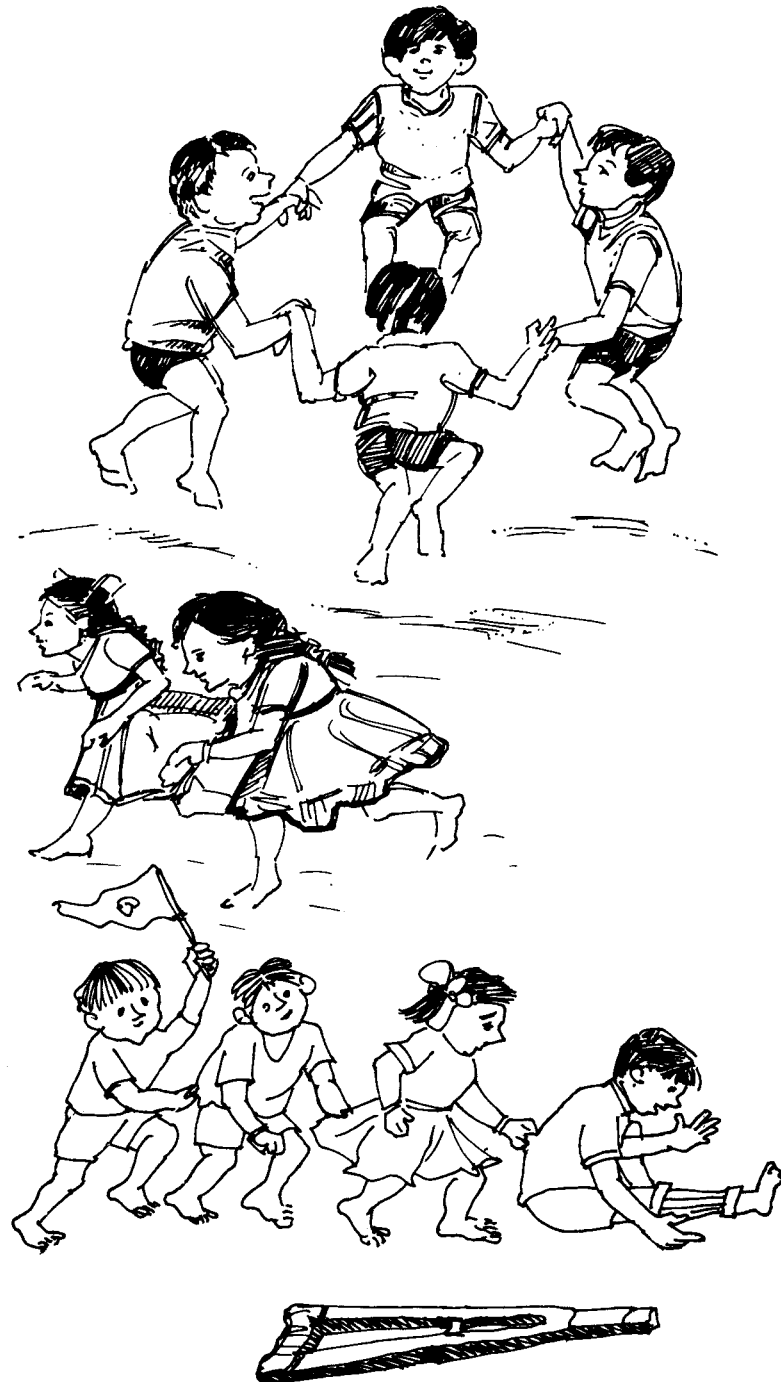
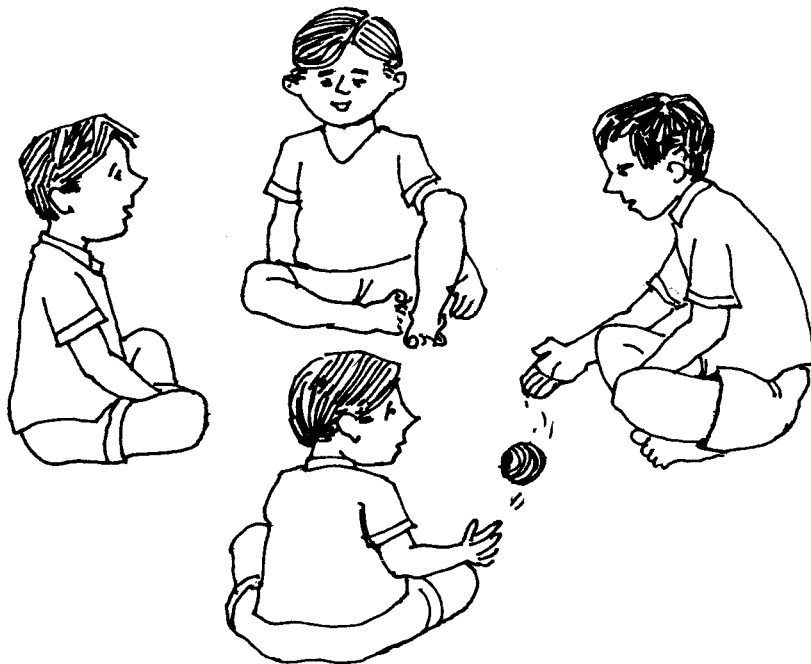
The extension activity has to be conducted in a fairly large space, free of obstacles.



The student who is blindfolded sits in the centre. One by one, four students come and shake her/his hand. After this, the blindfold is removed and s/he has to identify the students who had shook her/his hand.

## IMPROVISATION IDEAS

- ☺ Running exercises; in one place, to and fro...
- ☺ Jumping exercises; to the beat of a tambourine
- ☺ Formation; form a train and walk around the room. The team ensures that at no point there is any 'accident' that breaks the 'train'. Students hold each other tight and if necessary, the students who are slow stand in the front, to regulate the 'train's' speed
- ☺ Form a house, tree, boat..
- ☺ Playing with a ball; catch, throw, roll
- ☺ Students sit in a circle. The ball is rolled around the floor. As it comes near them they have to hit it so that it rolls forward. The ball should not go out of the circle.



## ART ACTIVITIES

Most teachers and students are familiar with 'drawing' as an art activity as it is commonly referred to in schools. However, in keeping with the Utsah approach, the teacher does not 'teach' art but encourages the students to observe, and to translate experiences into a visual language, on their own.

Students, used to the conventional concept of 'drawing', which is pretty and something recognizable, such as a bird or a flower, may be hesitant to draw on their own in the beginning. The teacher has to reassure them and plan activities which do not involve 'copying' and which encourage 'looking and interpreting'. To enable the students to do this, the teacher has to guide them by making available the necessary material and impart the required basic skills. The students have to begin from 'scratch'. Whatever their age or disability, activities should begin with simple line drawings and shapes.

Colours and textures follow. Such activities must also encourage students to 'experience' and 'observe' their environment as only then can they express and communicate on their own.

A few such activities follow. These can be done in the first few activity sessions. The activities assist in developing their sense of observation, skills in drawing, cutting and pasting and therefore their motor co-ordination. It enables them to express themselves through the language of 'art'.

### Observation

*Seeing the students' drawing books we felt that the students would probably 'revolt' if we asked them to do an absolutely 'easy' thing like drawing straight, vertical and horizontal lines. Their book was full of 'pretty' pictures of birds, houses, flowers. However, the activity was introduced and they set about 'drawing' but it took them quite a lot of practice to draw continuous lines and that too lightly. To add an element of 'fun' after they had been working on this for some time, we asked them to draw a design without lifting the pencil from the paper. They enjoyed doing this. They were not used to working on their own. Most of them just 'scribbled'.*



# STRAIGHT LINES

## Objectives

Develop observation skills

Assist in developing motor co-ordination

Develop drawing skills

## Duration

Each activity may take about 15 to 20 minutes

## Material

Old newspapers, drawing papers, pencils, crayons

## Activity

When a signal is given, students walk around the room, identifying objects with straight edges e.g. blackboard. The student who finds the highest number of objects is declared the winner.

Students draw straight, horizontal, vertical lines freely on old newspaper sheets. After some practice they can move on to drawing patterns with straight lines only. The pattern can then be coloured with crayons.

## Extension

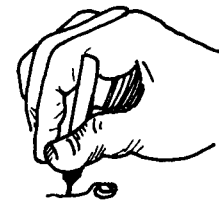
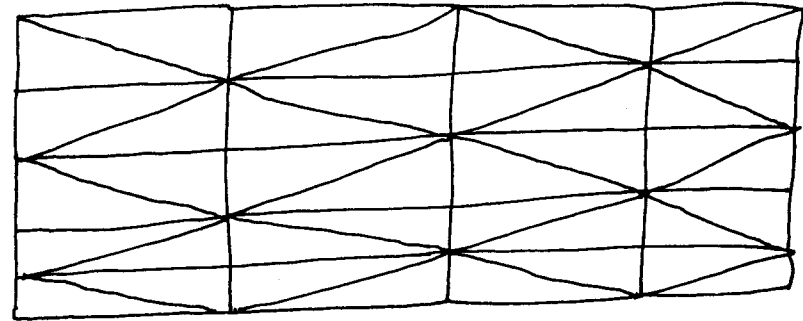
Cut out parts of the pattern. Stick coloured cellophane or kite paper on these parts and display on glass window panes.

## Suggestions

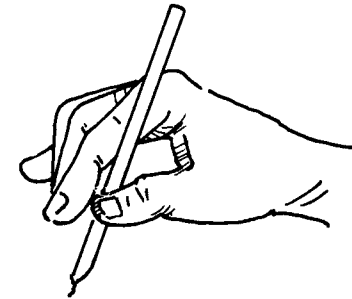
Insist on drawing continuous lines, lightly. Encourage students to loosen their grip on the pencil and move their arm freely. Avoid pencil butts and erasers. Avoid felt pens, ball points and paint brushes at this stage.



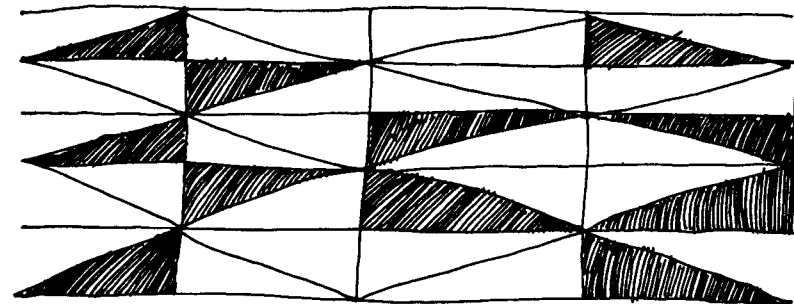
Students can draw in sand, loose soil or a bed of grains (these can be used for collage work at a later stage).



Usual grip



Encourage this



Stick thin paper/ plastic on cut out areas

# **CURVED LINES**

## **Objectives**

Develop observation skill

Assist in developing motor co-ordination

Develop drawing skills

## **Duration**

Each activity may take about 15 to 20 minutes

## **Material**

Old newspapers, drawing papers, pencils, crayons, line drawings for demonstration.

These can be collected from magazines and newspapers, especially the cartoon strips.

## **Activity**

Have a discussion on the importance of lines in drawing work with the help of drawings collected.

Students then draw rows of continuous lines on old newspapers.

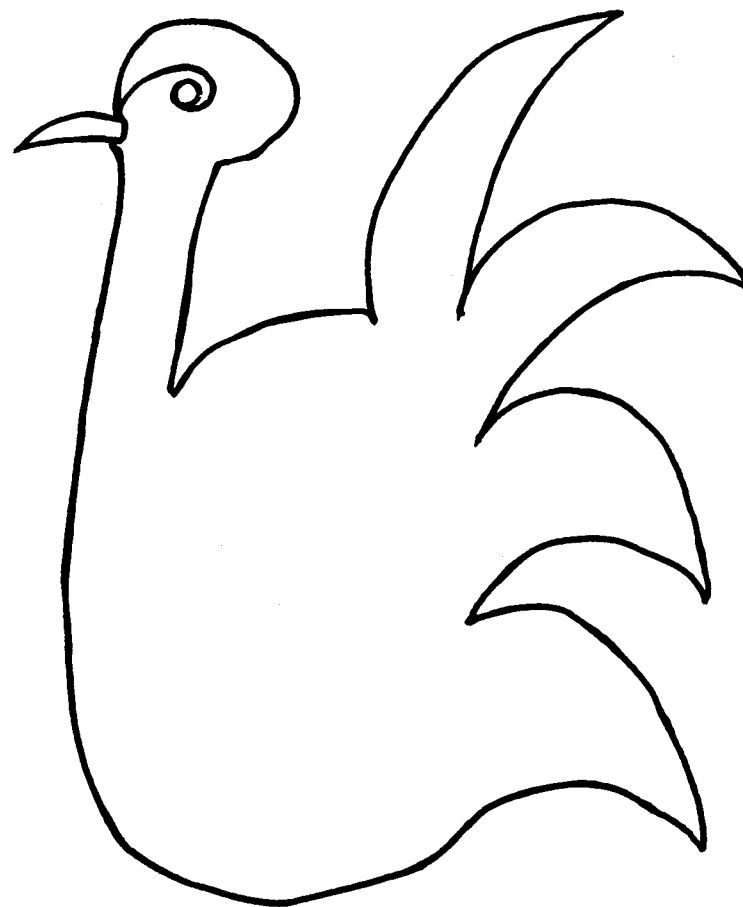
They practice on the paper.

## **Extension**

Students may draw a picture using only curved lines.

## **Suggestions**

Demonstrate extension activity by drawing objects of daily use e.g. cup.



Continuous pattern

# SHAPES - 1

## Objectives

Develop observation skills

Assist in developing motor co-ordination

Develop drawing skills

Introduce them to collage making

## Duration

30 minutes

## Material

Drawing papers, pencils, bits of coloured papers, glue

## Activity

Students first identify rectangular objects in the room. Then, sitting some distance away from each other, they draw objects based on rectangles.

## Extension

Coloured paper is torn or cut into pieces of the required size and stuck on the drawings.

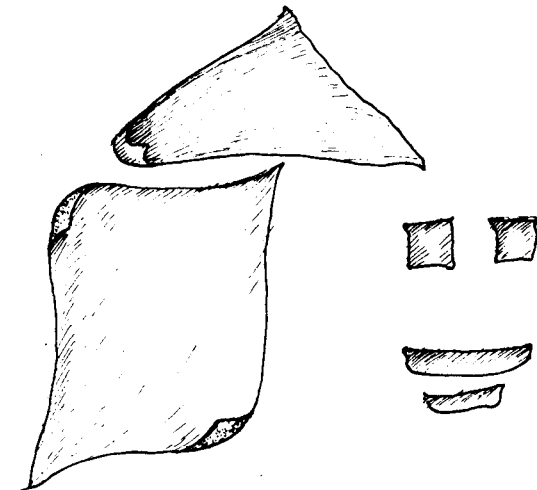
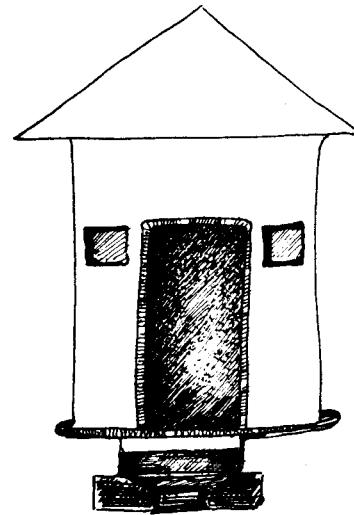
## Suggestions

Similarly, take up other shapes.

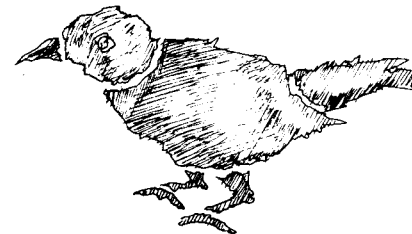


Students may not be able to cut. After some practice they can cut large pieces with zig-zag edges. Use the cut pieces to form objects.

Partially sighted can do the activity on sand or loose soil. The others can identify rectangular objects in the room by feeling them. They can then tear large, rectangular pieces of paper and stick them on board. The difference in the two surfaces, paper and board facilitates work. This is a difficult activity and progresses slowly.



Stick coloured paper on the drawing



## SHAPES - 2

### Objectives

Develop observation skills

Assist in developing motor co-ordination

Develop drawing skills and to introduce them to collage making

Enable them to work together

### Duration

45 minutes

### Material

Eight rectangular and eight square cardboard pieces (6" x 4" and 4" x 4"), ball, drawing paper, coloured paper and glue

### Activity

Students are divided into two teams, A and B.

Team A and B stand on opposite sides of the area, facing each other. The rectangles and squares are piled up to form a tower in the centre of the area.

Team A dismantles the tower by throwing the ball at it. Team A then runs away. Team B chases Team A. Team A has to save itself from Team B and manage to put up a tower using only the square pieces by separating them out from the fallen pieces.

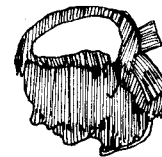
The tower has to be put before all the members get 'out'.

Each team gets a turn. Students cut out square and rectangular pieces from the coloured paper. The pieces are stuck on the drawing paper to form a mosaic picture.



### Suggestions

The team which is chasing should not guard the tower as the idea is how quickly can they catch the others and how quickly can the others put up the tower.



Sitting in a circle students can at first sort out squares and rectangles. The squares may be coloured red and the rectangles yellow. This will help in colour identification also.



Students can do the activity in an area which is free from obstacles and where foot steps can be heard. The teacher can stand in the centre near the tower and indicate the direction by clapping or ringing a bell.

# SHAPES - 3

## Objectives

Develop observation skills

Develop verbal expression

Develop drawing skills

## Duration

45 minutes

## Material

Drawing paper, pencil

## Activity

Students are divided into two teams, A and B. Each team first identifies a list of triangular objects and writes or discusses each objects' description, specially shape, colour, material used and its uses.

Team A then describes an object to team B without giving the name of the object e.g. this object is triangular, is of red colour or orange colour but it can be white or any other colour. It is made of cloth or paper and mostly seen on temple roofs or used for decorative purposes.

Team B, has to guess the object, in this case, a flag.

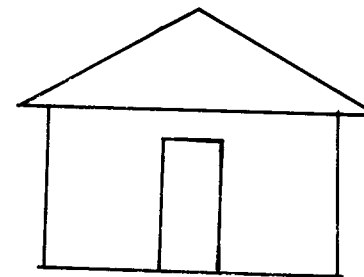
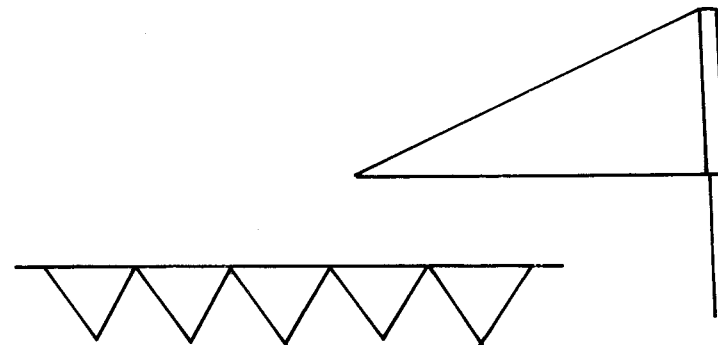
Students sit separately, at a distance from each other and draw as many objects as they can, based on a triangle.

## Suggestions

Start with a shape, like circle if students find it difficult to identify triangular objects.



Draw the basic shapes on the blackboard or paper. Students can point out the shape, colour, material and mime/list the uses. The other team has to guess the object being referred to.



Students may find the activity difficult. Show or point out a common object and ask them to describe it - the shape, colour, material used for manufacturing it and the uses.

Add more details to the description given, especially about the exact shape and size and encourage students to draw the object on sand with their finger.

or

Model the object from clay or old cardboard boxes.

# SHAPES - 4

## Objectives

Develop observation skills

Assist in developing motor co-ordination

Develop drawing skills

## Duration

30 to 45 minutes

## Material

Chalk, drawing paper, glue and a bundle of string of medium thickness, a pair of scissors

## Activity

A large square, triangle and rectangle (covering an area of approximately 5 square feet) are drawn on the floor, some distance away from each other.

Students stand about 15 feet away from these figures.

Give a signal and call out any shape e.g. "square". Students have to run to the figure and all of them have to stand in such a way that they fit in the figure. Those who have gone to the wrong figure are considered 'out'.

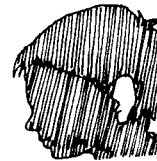
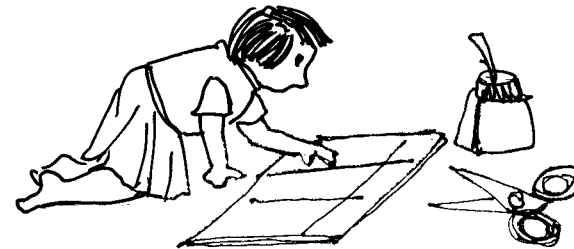
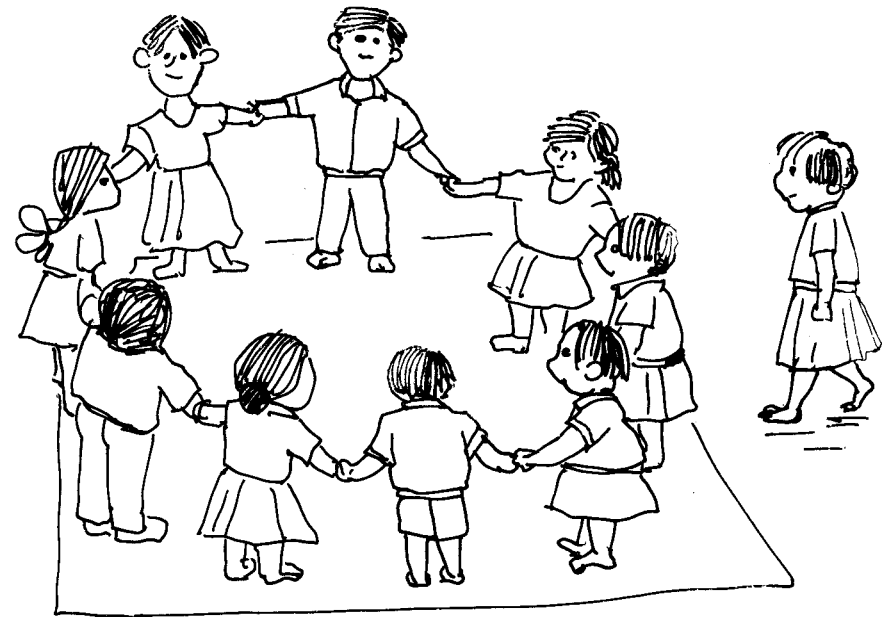
## Extension

Students sit away from each other and draw free hand using the different shapes as a base.

After finishing this, the drawing can be decorated with strings or any other material. Strings of the required length can be cut and stuck on the outlines.

## Suggestions

Students may have to stand very close to each other to fit into the circle. Some may have to stand on one foot or a small built student can be carried by one or two students. Encourage them to do this.



Cut out the required lengths of strings. Students can then stick them on their own.

Have a code. One clap for square, two claps for rectangle and three for triangle.

## Observation

*When the shape was called out, the slower students followed the others. It was then decided to ask them to do the activity one by one.*

## SHAPES - 5

### Objectives

Assist in developing motor co-ordination

Develop drawing skills

### Duration

20 - 30 minutes

### Material

Cardboard pieces, blank sheets of paper, pencils, crayons, a pair of scissors, glue, big needle, thick thread and small beads (if available)

### Activity

Students cut out circular cardboard pieces of medium size.

The blank sheets of paper are coloured and similar circular pieces are cut. These are stuck on both sides of the cardboard pieces and extra edges trimmed, if necessary.

Holes are made in the centre of the pieces with a needle. Three pieces with a bead in between each piece are strung on a fairly long thread. One of the circles is used to make a face. The remaining thread serves as a string to move the figure.

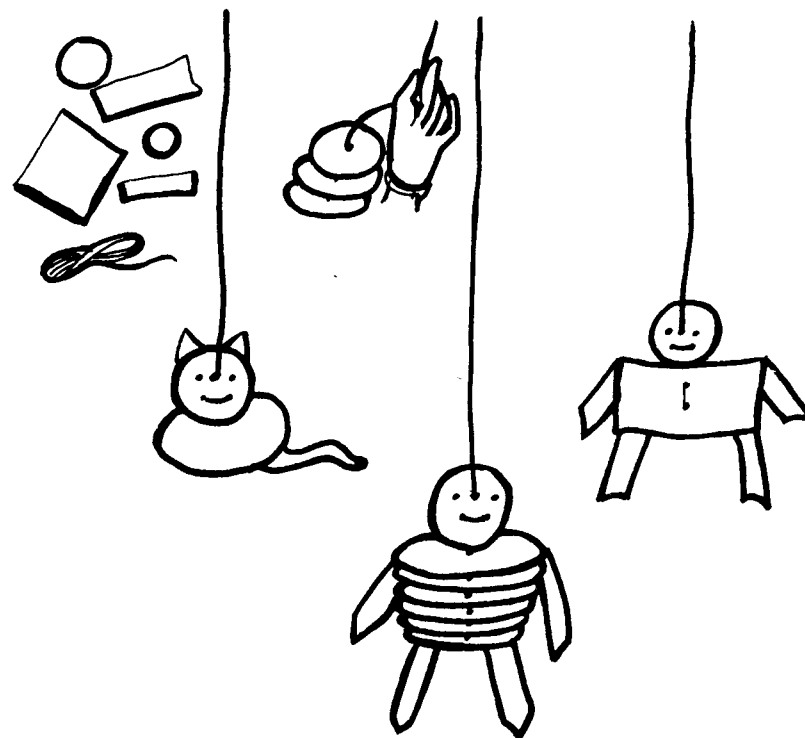
Various figures can be made, by attaching hands and legs.

### Suggestions

Improvise a play with the figures.



You still have to cut out the pieces. Ask students to paste the coloured paper on the pieces and thread them. Assist them in finishing the figure.



Instead of figures, the students can make a decorative curtain also. The pieces will have to be cut and given to them. Holes are drilled at intervals on a piece of wood. Strings are suspended from these holes. Students thread the pieces on these strings to form a decorative curtain.

### Observation

*When the figure was complete, there was a great deal of excitement and each one proudly pointed out the circle which they had cut.*



# CATCH THE COLOUR

## Objectives

Develop observation skills

Create awareness about colours

Enable the group members to work together

## Duration

15 - 20 minutes

## Material

None

## Activity

Students are divided into two teams, each having an equal number of students. Both the teams have similar numbers e.g. number 1 in team A has a corresponding number in team B.

The teams stand in a row facing each other.

A signal is given and a number and colour called out. The students, having the same number in both the teams, run and identify the colour in their surroundings.

The team whose student identifies it first, gets a point.

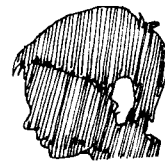
All the students get a turn.

## Extension

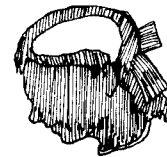
Students can work to form a collage with bits of coloured paper which they find around them. (As in Mosaic pictures referred to earlier)

## Suggestions

Encourage students to run around to identify colour instead of identifying it in their team mates' clothes or their own belongings which are near by.



Colour and number cards can be used to communicate.



Instead of teams, ask any one student to identify the colour individually.



Partially sighted students can also participate.

# COLOURS

## Objectives

Assist in developing motor co-ordination

Create an awareness about colours

Develop drawing skills

## Duration

30 minutes

## Material

Chart paper or any thick paper, pencils, blade, cellophane paper (red, yellow, blue) glue, thin sticks

## Activity

Demonstrate how a new colour is created by placing a yellow sheet of paper over a blue sheet.

Students then, draw a large object on a large sheet of paper approximately 10 inches x 12 inches.

Cut out the drawing and certain areas within it with a blade.

Cover the cut out areas with cellophane paper. Attach sticks to one side of the cut out. A shadow puppet is ready and can be used against glass window or on a shadow puppet stage.

## Suggestions

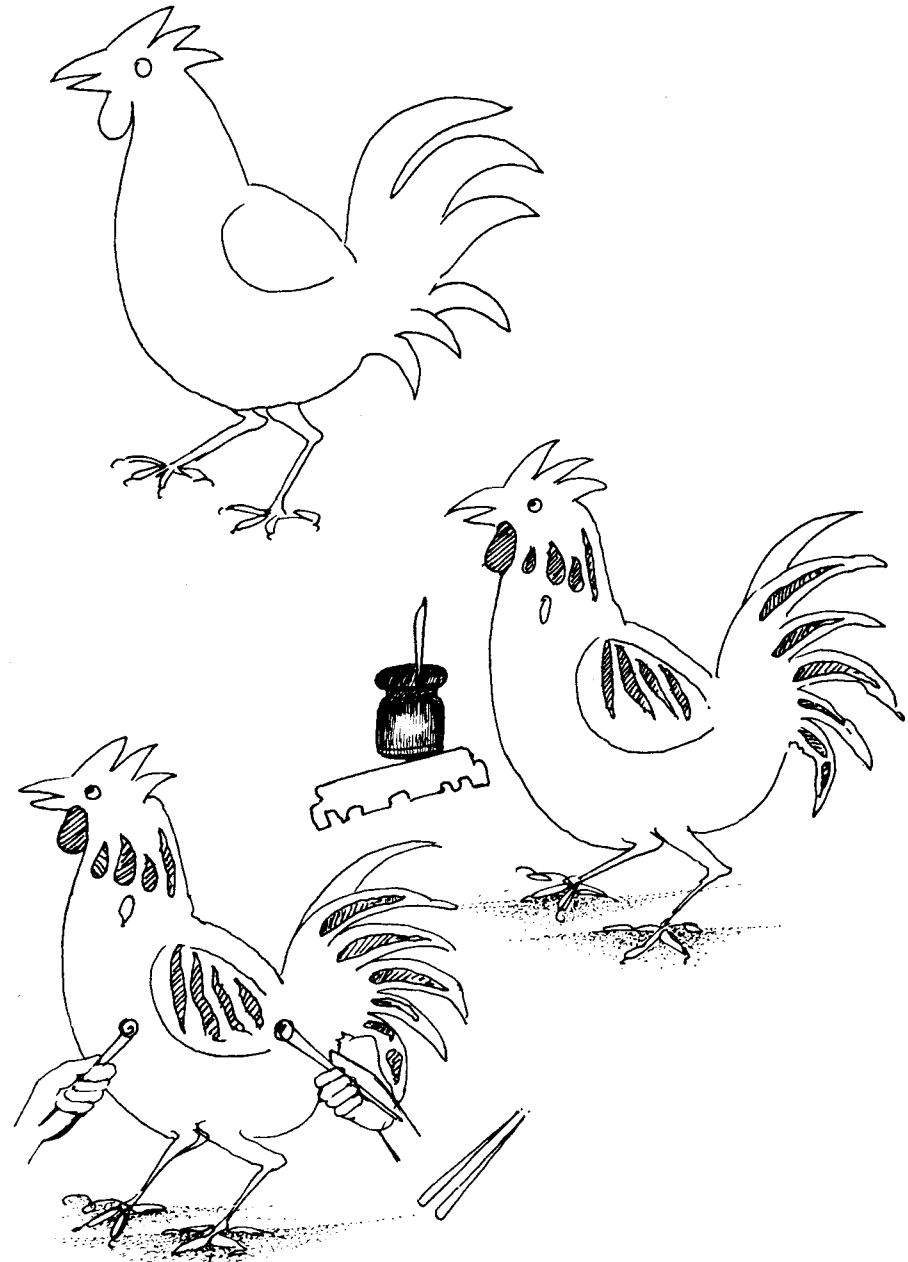
At this stage, the idea of puppets can be introduced to the students.

You should use blade as far as possible.

Also help the students stick the cellophane.



They can manipulate a shadow puppet if it is made and given to them.



# TOUCH TEXTURES

## Objectives

Develop observation skills

Extend the imagination

Assist in developing motor co-ordination

Develop art skills

## Duration

30 - 45 minutes

## Material

Pencil, blank sheets of paper, crayons, glue

## Activity

Students collect various objects from their surroundings. These are collected and put into a bundle. One by one students come up to the bundle, pick up an object and identify its texture.

Students then draw free- hand on a blank paper.

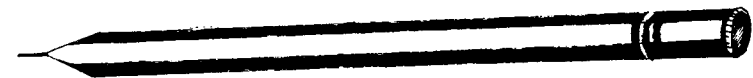
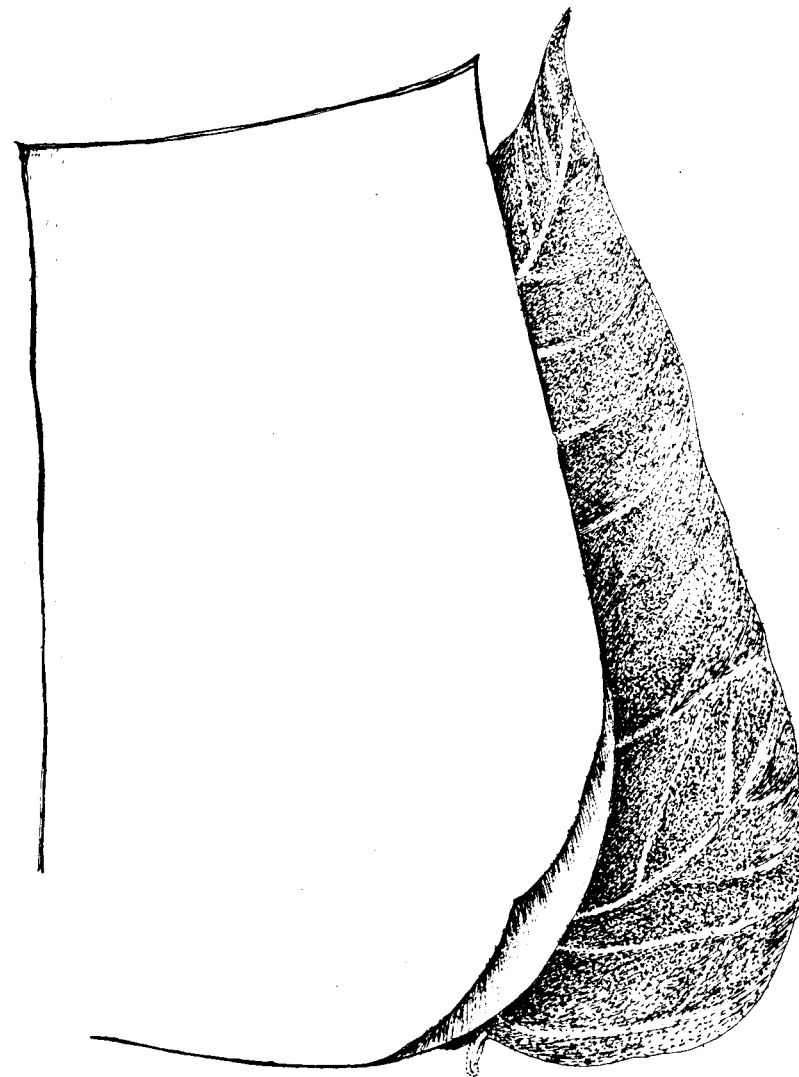
At the required places to create a particular effect, rubbings are made from the collected objects. If the picture consists of a house with a tree nearby, the student can use a piece of bark; put it under the picture of the tree in a way that it covers the trunk area, and rub a brown crayon over the area.

## Suggestions

Encourage students to make rubbings of all the collected material so that they can see how surfaces assist in creating an effect.



The students can begin by making rubbings only. The object e.g. a leaf has to be placed under the paper and the student's hand placed over the area so that s/he does not scribble all over.



Take an impression of the surface by firmly placing the object, surface down on a slab of soft clay or soil. After the slab has dried, feel the texture. Select rough textures.

# PRINT PATTERNS

## Objectives

- Develop observation skills
- Extend the imagination
- Assist in developing motor co-ordination
- Develop art skills
- Enable group members to work together

## Duration

30 - 45 minutes

## Material

Drawing paper (large sheets), thick paint, medium sized flat containers (plastic plates) for the paint

## Activity

Demonstrate making prints with common objects e.g. bottle tops. Dip the top into thick paint and press it down on the drawing paper. Form a pattern with this.

Students are divided into teams of two or three students each.

In 10 minutes they have to find objects which can be used to make prints. Each of them then works on a large sheet of drawing paper, using the gathered objects to make prints.

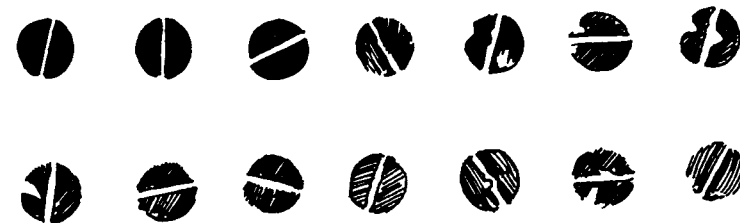
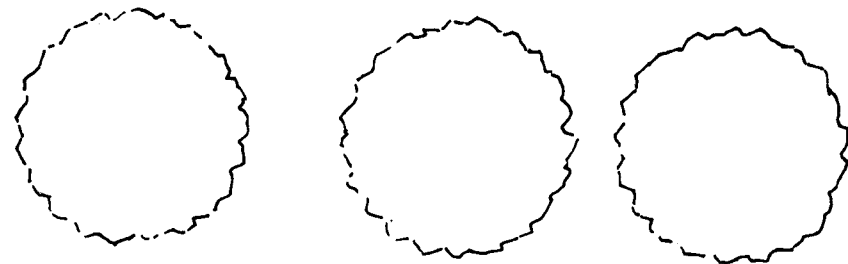
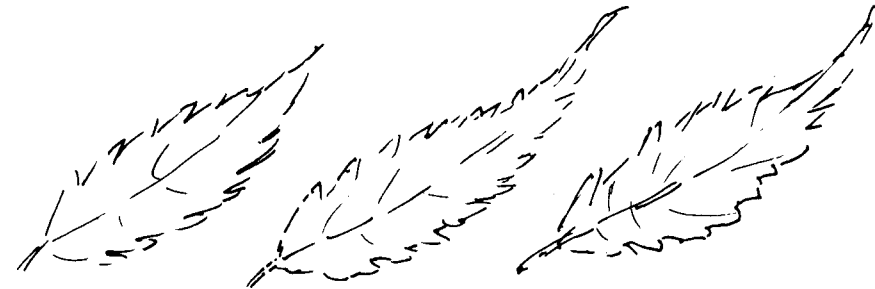
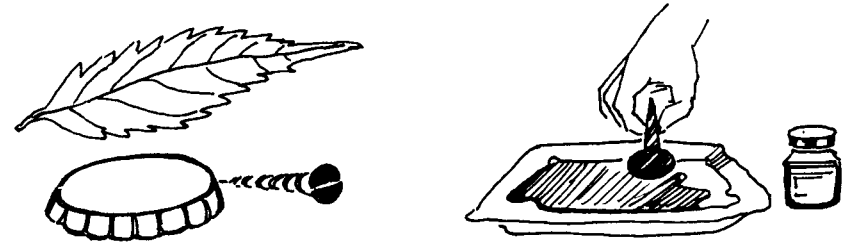
## Suggestions

Combine the activity with 'textures' activity.

Encourage students to observe patterns in their environment and to recreate this on paper. Various seeds or such similar things can be arranged to form patterns.



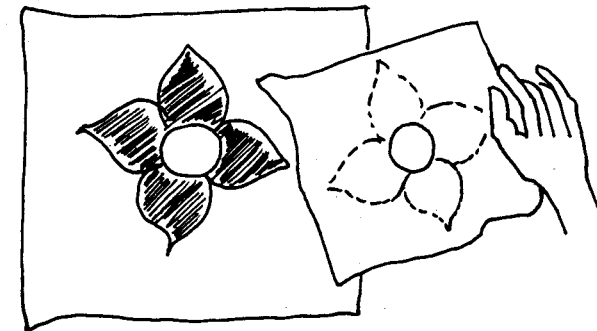
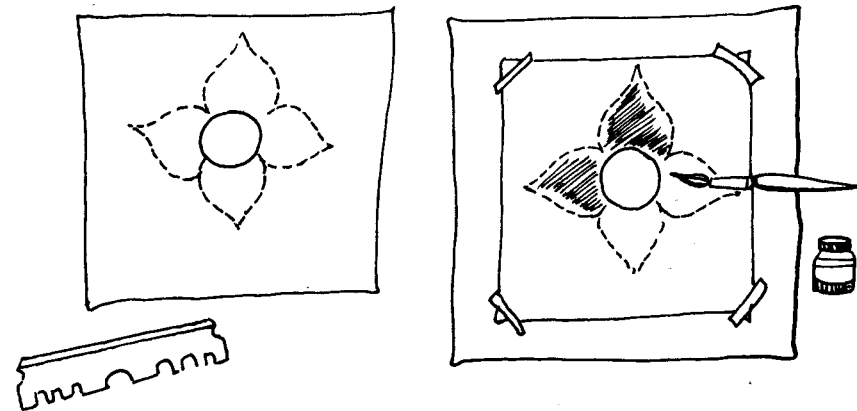
The teacher demarcates the area on the paper by sticking string (see shape-activity) on the outline. Students stick the seeds within the area to form a pattern.



# IMPROVISATION IDEAS

- ☺ Combine a movement activity while introducing lines; standing in a straight line, arms sideways, horizontal line, arms raise, vertical lines, formation - groups form patterns by sitting or lying down on the floor
- ☺ Line patterns with used match sticks, twigs, seeds....
- ☺ Embroider line patterns using basic colours
- ☺ Line patterns in sand, dough, clay
- ☺ Join dots to form patterns
- ☺ Thread dots pierced into cardboard pieces, to form patterns
- ☺ Weave line patterns on a loom or chairs
- ☺ Play hop-skotch to reinforce concept of rectangle shapes
- ☺ Introduce shapes by using objects of every day use, e.g. satchel, pencil-box...
- ☺ Join dots to form shapes
- ☺ Colour sheets of paper, cut out shapes from these sheets. Mix the shapes. Students then identify shapes
- ☺ Make things based on shapes; rectangles-greeting cards, squares-kites, triangles-banners, circles-clocks...
- ☺ Games based on shapes; three corners, pass the parcel
- ☺ Thread beads according to colours
- ☺ Blowing balloons and identifying colours
- ☺ Finger painting
- ☺ Stick coloured paper to form a patch work like pattern
- ☺ Identify and cut coloured paper from calendars and greeting cards
- ☺ Fetch the correct colour
- ☺ Draw objects having the same colour

Make stencils - carve a design on a thick paper or tear a design by folding the paper. Place the 'stencil' on a board or another piece of paper. Fix the sides or somebody holds the sides of the 'stencil' so that it does not move. Apply paint in the cut out areas or apply glue in these areas and sprinkle sand or stick seeds.



## ACTIVITIES FOR MODELLING

After students have done art activities on paper and any other two dimensional surface, modelling may be introduced to the students. Once again the teacher plays the role of facilitator and assists the students rather than teach them. S/he may inform students about some basic points e.g. the necessity to knead clay, certain simple methods of folding paper to create a three dimensional form and help the student develop her/his ideas.

A few activities in modelling follow. Clay work is especially useful for students with a visual disability and students who need to exercise their hands and fingers. Making paper models enables students to learn a new skill and is useful in their regular school subjects like, geometry. Using available three dimensional forms e.g. boxes, extends the imagination of students and helps develop their sense of observation.

The teacher has to introduce the relevant activity e.g. not all groups enjoy clay work. Some groups may find folding paper into required shapes quite difficult.

### Observation

*"The boys are older. In the past we have observed that many older students do not enjoy working with clay as it makes their hands dirty. When we came to the 'modelling' topic we asked the boys whether they would like to work with clay. They approved of the idea enthusiastically. The reason cannot be pinpointed but may be because clay work meant going out of the school compound to fetch the clay from a dry pond not very far off and also the fact that back in their village homes they do clay work since childhood.*

*They carried the clay themselves despite their orthopaedic disability, all the way from the pond and since they were familiar with such work, instead of beginning with the rolls activity, they started modelling objects on their own."*

# USE CLAY ROLLS

## Objectives

Introduce the students to clay work

Assist in developing motor co-ordination

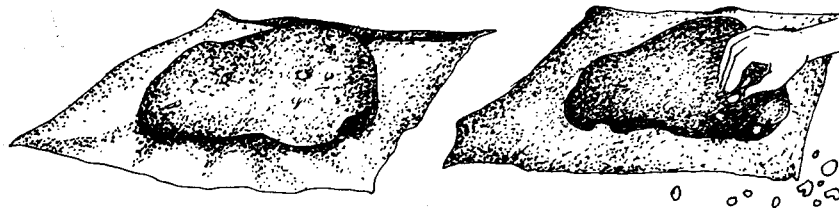
## Duration

Minimum 45 minutes

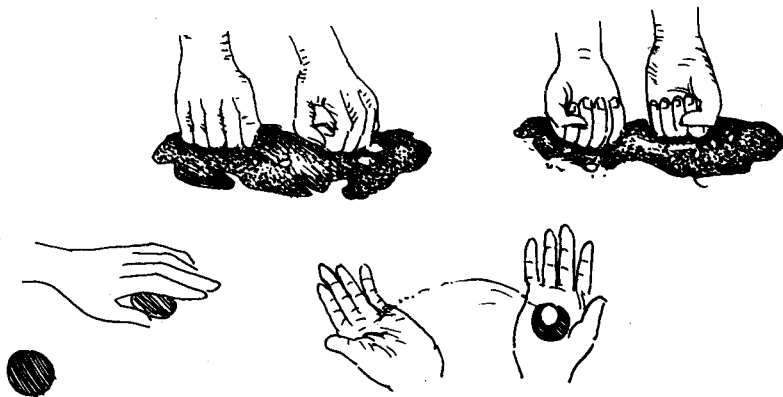
## Material

Modelling clay (2 kgs for ten students), bucket of water, plastic sheets

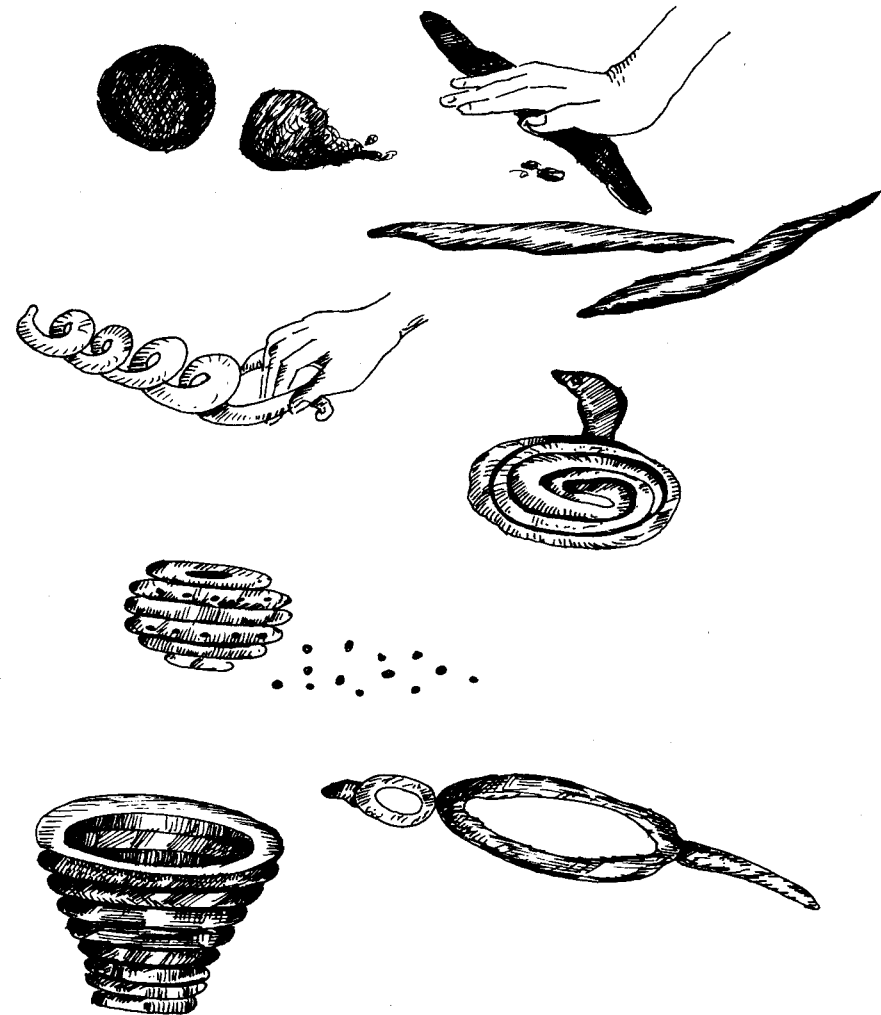
## Activity



Place the clay on a plastic sheet.  
Pick out pebbles and other hard objects.



Knead the clay well and form balls.



Use them to make objects and decorate the objects.

# FIGURES AND OBJECTS

## Objectives

Develop observation skills  
Assist in developing motor coordination  
Encourage verbal expression  
Introduce the group members to clay work

## Duration

45 minutes

## Material

Modelling clay (2-3 kgs for 10 students), models of birds and animals, if available (especially for visually disabled students)

## Activity

Students sit in a circle. They begin to say names of birds. One student claps and says the name of a bird. The next student then claps and says name of another bird...

All the students get a turn to speak.

The students are then divided into two teams, A and B. Team A describes any of the birds mentioned earlier to team B without telling the name of the bird. Team B has to identify the bird. Similarly, team B asks team A.

Students can then make models of the birds based on this description.

## Suggestions

Encourage students to describe the beak, body, tail (feathers), colours and other details.

In a similar manner, objects or animals can be described and their models made.

Select a 'theme' based on a class lesson and model objects accordingly after doing the given activity.



Models will have to be seen first. After students have touched and seen the models, they can be taken away till the modelling work is complete. Point out the major features by guiding their hand over these areas.



# PAPER WORK

## Objectives

Extend the imagination

Introduce group members to the activity of modelling with paper

Assist in developing motor co-ordination

## Duration

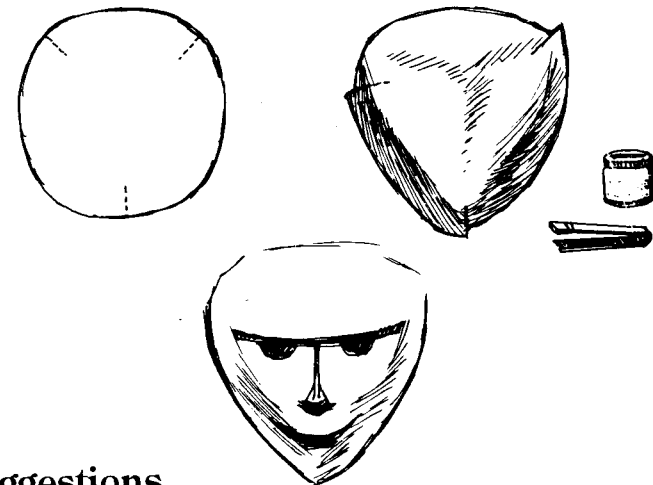
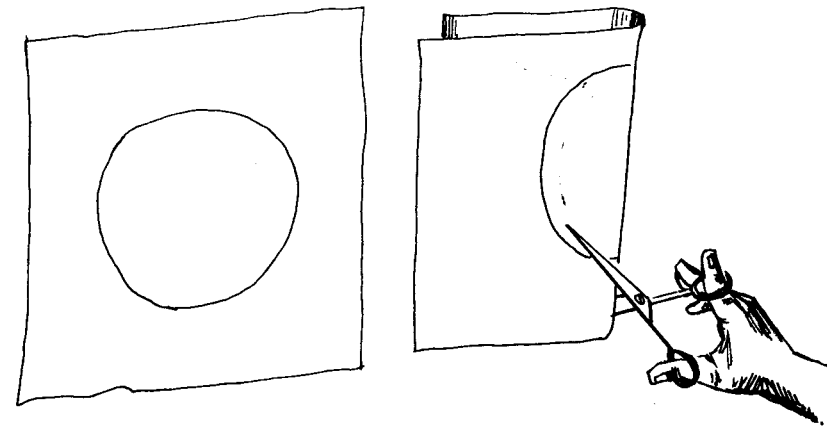
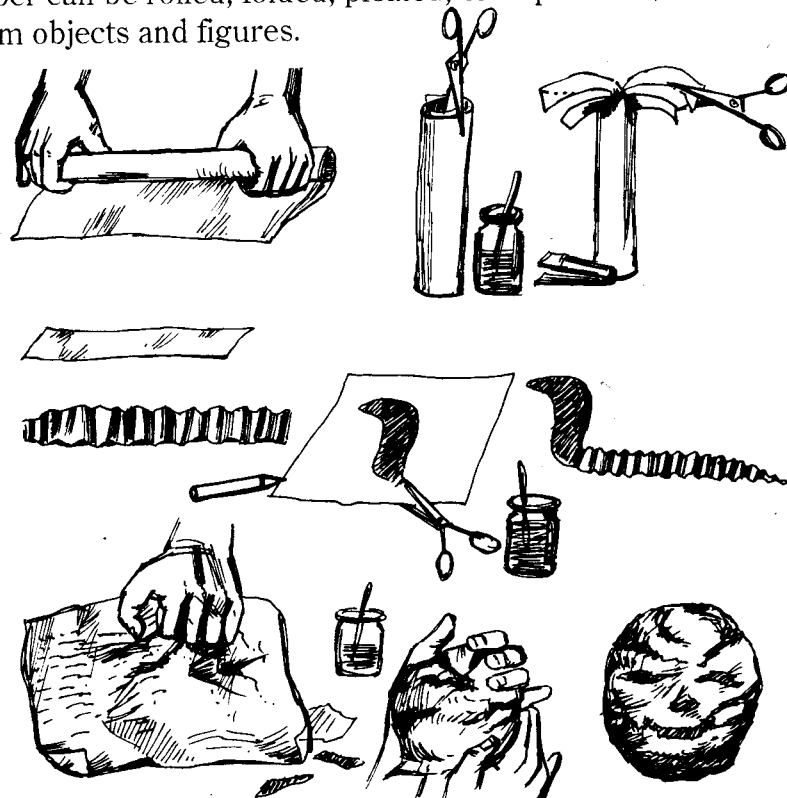
Minimum 45 minutes

## Material

Paper of all kinds, stapler, glue, scissors

## Activity

Paper can be rolled, folded, pleated, crumpled and/or cut to form objects and figures.



## Suggestions



Instead of using scissors, encourage the students to tear the paper with hand and work.

## Observation

*The visually disabled students made paper cone caps and sun shades with paper for the cap-seller story.*

# READY FORMS

## Objectives

Extend the imagination

Develop observation skills

Assist in developing motor co-ordination

## Duration

Minimum 45 minutes

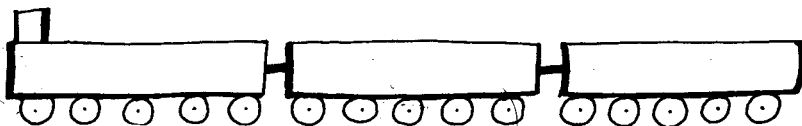
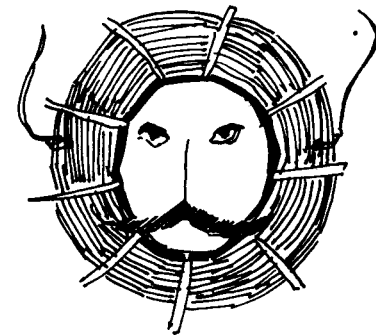
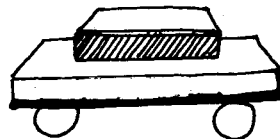
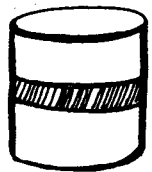
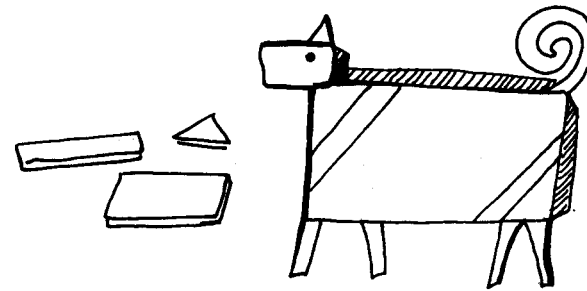
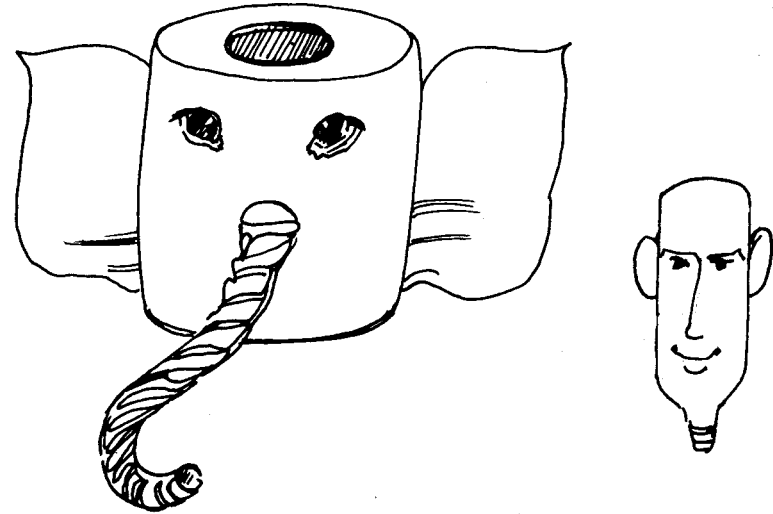
## Material

Boxes or tins of all shapes and sizes, paints, glue, scissors, string, sticks

## Activity

Refer to the pictures, observe the tins and boxes from all angles, then use them to form objects seen in the pictures. Animals and figures can be made quite easily. Paint the boxes/tins or cover them with coloured paper. Strings can be attached to form a string puppet or sticks can be attached to form a rod puppet.

In the beginning, keep the string short for easy manipulation. The size of the stick depends upon the weight of the object or figure of the puppet.



## ACTIVITIES FOR SCRIPTING

Once students are familiar with the art activities and work spontaneously, it is time to start preparing for a performance. A preliminary requirement is a script. Once again, in keeping with the Utsah approach, the script has to be developed from ideas expressed by the students during the activity sessions.

The preliminary activities in art and creative drama encourage the students to express their ideas. However, if the group does not select any of the ideas expressed while doing these activities, the teacher may arrange further activities in which the students participate actively and then communicate their experience to the group either through words, visuals or acting. The teacher has to ensure that s/he should not 'teach' what to communicate but assist in communication during the session.

The basic idea of the script is developed by filling in details like the characters, the locale and the events described clearly. These are the main elements. Once these are noted, students are free to improvise and develop the script on their own. However, initially they have to be guided.

To encourage students to express themselves and communicate their experiences and to assist them in developing scripts, activities in story making and characterization can be given. These can be done after the activities in Art and Creative Drama are completed. You may also combine these activities with Art or Modelling activities, during the activity sessions.

Many such activities can be developed by modifying activities in written and verbal expression which are going on most of the time in the school and at home. Such activities serve the purpose of developing the child's language and written and verbal skills. It also encourages the child to express her/his thoughts and feelings. This is especially useful for children who are shy and have difficulty in expressing themselves in front of others.

The ideas that emerge while doing these activities can be consolidated to form a 'working script'. Based on this, students may start making the puppets and properties.

### Observation

*The students had been to a small fair near their school. When they came to the session, they mentioned this to us. They were asked whether they had been to a fair before. All of them had been to a large festival fair. A discussion on a fair followed. The emphasis was on a detailed description of the fair ground, the shops, goods... as it helps in characterization. All the students vividly described the crowds, and the sweets and toys and shops.*

*One of the students related how she was lost and hence very scared. Earlier some of the students had related that they had got a free ride on the giant wheel because of their disability. It was then decided to discuss 'incidents' in the next session as it would help in building a 'plot'. They were also asked to keep the clay ready, so that they can make clay toys as seen at the fair.*

# SHARE A STORY

## Objectives

Encourage students to express themselves

Encourage them to work together

## Duration

15 - 20 minutes

## Material

None

## Activity

A short story known to all in the group should be selected. Students sit in a circle. One student begins the story by saying the first line of the story. The student sitting next to her/him continues the story by saying the next few lines. The third student then takes over. The entire story is narrated in this manner.

## Extension

Discuss the story with special emphasis on the plot and the characters. Using the same characters, a new story can be made by changing the plot or by keeping the same plot, the characters can be changed and a new story be made.

## Suggestions

Include an art activity by either drawing the characters of the story after the discussion or making masks e.g. if the monkeys and the cap-seller's story is selected, simple monkey masks can be made.



The student can enact the relevant part of the story when her/his turn comes.

## The monkeys and the cap seller

Description  
of place

On the outskirts of a thick jungle, there was a small, beautiful village called Rampur. Rampur was famous for one thing... it was not the eatables or the handicrafts which were famous. Nor did the village have famous historical monuments. Actually some say that the village was famous for some silly beings — the monkeys.

Characters

It was said that the monkeys of Rampur were very naughty. In fact, many villagers had left Rampur because of these monkeys.

Emphasize the importance of description and characterization in a story.



You will have to assist the students by repeating what has been said by the previous student and saying the next few lines to give her/him a lead.

# ACT A STORY

## Objectives

Encourage students to express themselves

Extend the imagination

Encourage them to work together

## Duration

15 - 20 minutes

## Material

None

## Activity

The group is divided into smaller teams of two to three students. Each team acts out a given situation e.g. a bus journey.

The students are given ten minutes to prepare and present a story on their topic or to act it out.

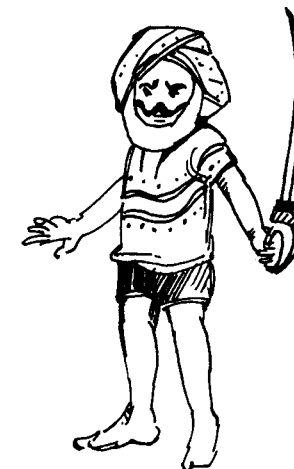
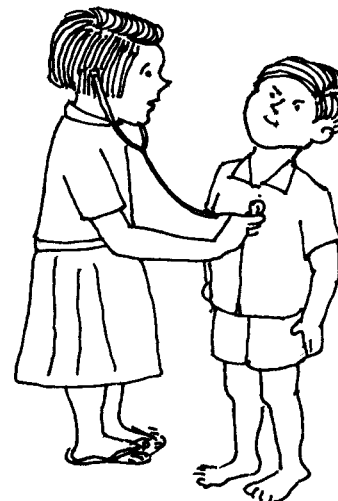
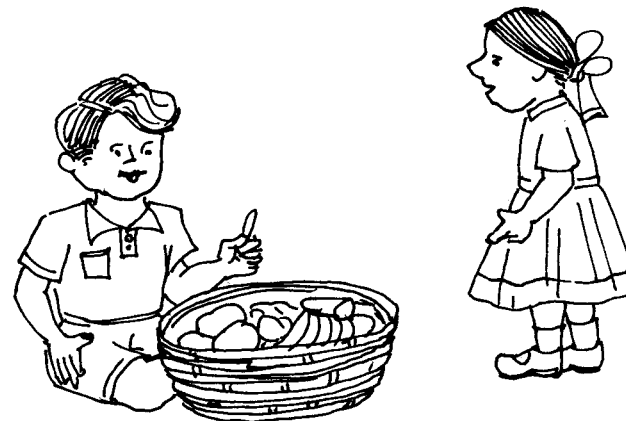
## Extension

Students are paired together. Both are given roles e.g. A is given the role of vegetable-seller and B of a customer.

Accordingly, A and B together have to prepare a scene.

## Suggestion

Select situations and roles which students are familiar with and can relate to e.g. an energetic group of boys may enjoy playing the role of policemen and robbers.



## Observation

*One became a doctor and another a patient. The 'doctor' was bored. When the patient came, he said that he would not examine him because the doctors were on strike.*

# PICTURE STORY

## Objectives

Extend the imagination

Develop verbal expression

Assist in developing motor co-ordination

## Duration

30 minutes

## Material

Drawing paper, glue, scissors and old magazines or pictures obtained from calendars, greeting cards

## Activity

The pictures are sorted out and placed under various categories: people, vehicles, shelters.... Sub-categories may be needed e.g. under 'people', children, old people etc., they may also be included under separate categories.

Each student then selects pictures from the various categories and arranges them in a sequence e.g. a picture of a mother and child walking, then a picture of a bazaar followed by a picture of vegetables. The final picture may be of the same child eating the vegetables.

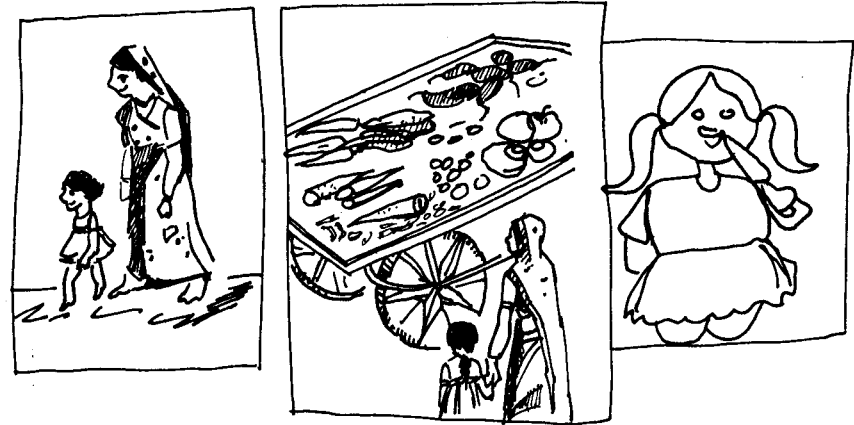
The pictures are stuck onto the drawing paper in a sequence.

## Suggestions

If the student has visualized a sequence and only one picture is not available, encourage him to draw the required picture.



Students may sort out the pictures. Assist them by calling out the heading e.g. 'people'. Students identify pictures of 'people' and give them to you.



A scrap book can be made by sticking the pictures belonging to different categories on separate pages.

Students can collect different small objects from their surroundings and sort them under different categories like beads, seeds, leaves, pebbles....

Seeds can be further sub-categorized e.g. the various pulses can be put separately.

A large picture depicting a scene can be then made. You can do the outline using the collected materials. Students can feel the outline and fill in the areas with the collected material e.g. if partially sighted students are also in the group, they can collect black pieces of stone and the whole group can stick them where black colour is required e.g. for hair or eyes.

# WRITE A STORY

## Objectives

Develop verbal expression

Extend the imagination

## Duration

30 minutes

## Material

Paper and Pencils

## Activity

Students attempt to write a story.

Each student writes the first sentence of any event on a slip of paper e.g. "Yesterday was the annual sports day" or "The sun rose over the mountains".

The slips are collected and put in a box.

Each student picks up a slip and develops the story according to what is written on the slip.

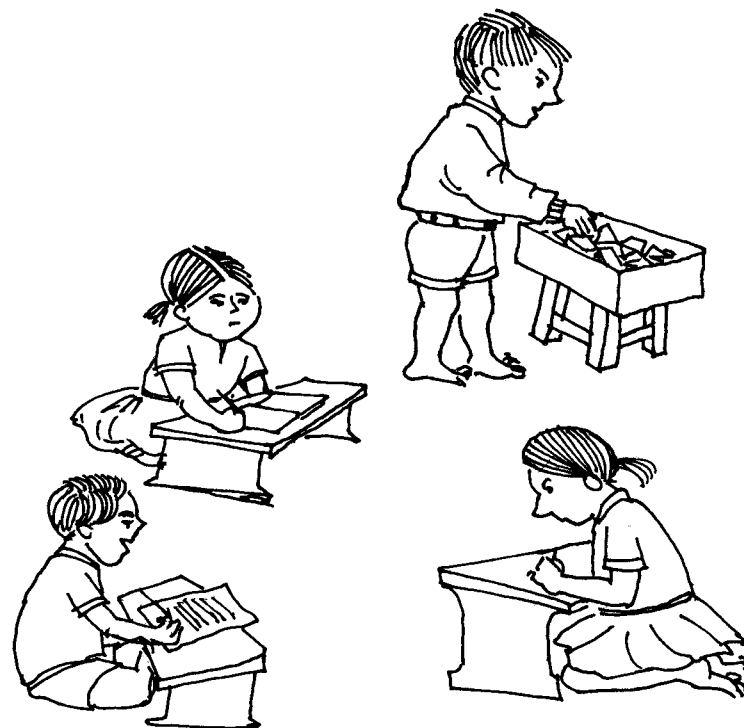
## Suggestions

The students have to be guided. Emphasize that a story comes alive with vivid descriptions of the scene of 'action', the events that take place, and the characters. Also the action must have a logical sequence.

A well known story can be selected and the above elements pointed out.



The story can be mimed. Initially there may be confusion and misunderstanding, especially if students have not done similar work earlier.



Students can describe an event if they are given a chance. Moreover the event should have taken place recently.

You have to assist by arranging the descriptions in a sequence as they may not follow a logical order and repeat whatever has been said.

## Observation

*The kite flying festival had just gone by. The students narrated how they had spent their day.*

# IDENTIFY ANIMALS

## Objectives

Develop observation skills

Assist in developing motor coordination

Develop drawing skills

## Duration

1 hour including extension activity

## Material

Pictures or models of various animals, drawing papers and pencils, chart papers or any other thick papers, scissors and string or elastic

## Activity

Students see pictures or models of various animals and discuss the appearance of these animals in detail.

The pictures or models are put away. The group is divided into two teams, A and B. One student from team A draws a prominent feature of an animal. A student from team B has to identify the animal e.g. a student draws long upright ears and a short small bushy tail. The other student identifies it as a rabbit.

Each student gets a turn to draw and answer. Animals may be repeated but same features cannot be drawn.

## Extension

After seeing the pictures or models, students draw the animals on their own on drawing paper.

After this, students can draw only the head of an animal, large enough to cover their face on chart paper and cut around it. The cut out may be coloured and holes can be made on the sides and string or elastic attached so that they can wear it as masks.

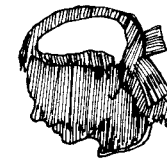
A jungle, circus or zoo scene can be enacted.

## Suggestions

Encourage students to observe animals and discuss the features of an animal character, e.g., the ferocious looking mouth of a tiger or lion, the massive bulk of an elephant, the gentle large eyes of a cow, the deer's light body...

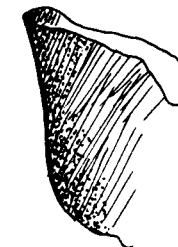
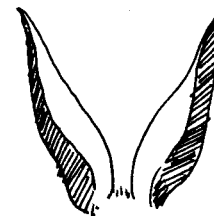


Students can model features with clay, instead of drawing it or give a verbal clue e.g. animal which has a long tail, animal which is huge and has large ears...



You have to ensure that students have heard a detailed description of the animals earlier and preferably 'seen' models.

Students can model the animals and heads themselves or you can make the masks which they wear and use to enact scenes.





# IDENTIFY BIRDS

## Objectives

Develop observation skills

Extend the imagination

Develop drawing skills

## Duration

45 minutes

## Material

Pictures of models of birds, drawing papers, pencils, coloured papers and glue.

## Activity

Students see pictures or models of various birds and discuss their appearance.

The pictures or models are then put away. Students are divided into two teams, A and B.

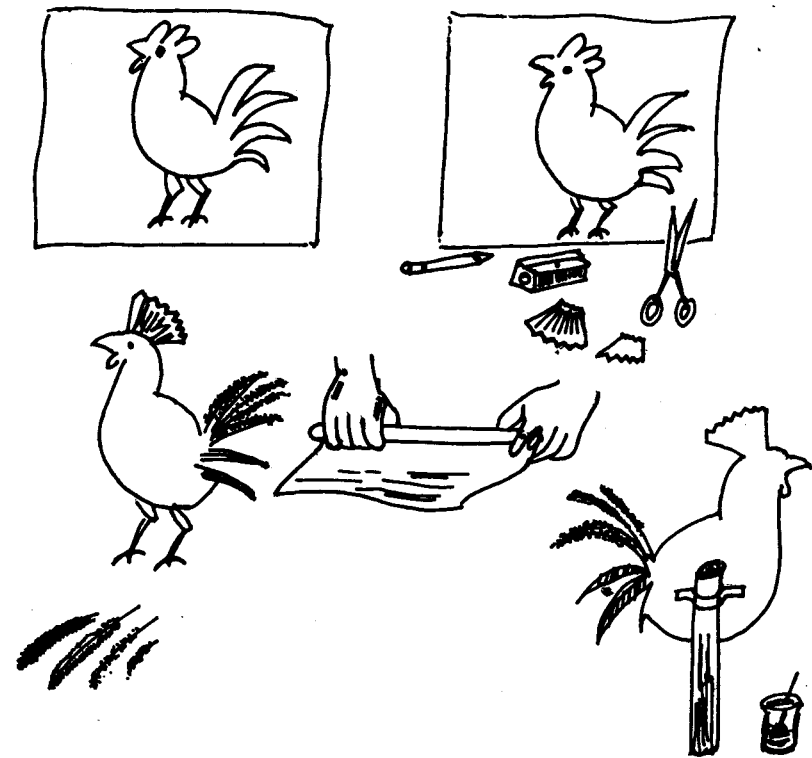
One student from team A describes a bird, mentioning the colour and the beak, its shape and size. A student from team B has to identify the bird (as in Identify Animals activity).

Each student gets a turn.

## Extension

Students draw any one bird (side view) on their own on a drawing paper.

They make a big drawing so as to cover the entire paper. Then they use coloured paper or material available from the environment to add details like beak, tail, feathers.... After this, they cut around the figure and attach rods below or behind to make a rod puppet. They use the puppets to improvise a play.



## Suggestions

To learn manipulation, at first, students practice bird movements without the puppets, like stretching their arms out and running or swaying, squatting and hopping or running and other such movements. They can practice with the puppets after this.



Instead of drawing, students can model with paper, clay or readymade forms.

# COPY A PICTURE

## Objectives

Develop observation skills

Assist in developing motor co-ordination

Develop acting skills

## Duration

30 minutes

## Material

Scissors, old magazines and calendars

## Activity

Students cut pictures of people whose expressions are evident e.g. an old lady crying, a baby laughing, two friends laughing, two people fighting...

The pictures are put in the centre in a heap, face down.

One student picks up a picture and copies the expression of the person in the picture. If necessary, s/he may request another student/s to help her by asking her/him to imitate the expressions of the other person/s in the picture.

Each student gets a turn.

## Suggestions

Ask students to cut comic strips and observe how a cartoonist suggests changes in the expression by merely changing the curve of the mouth or the position of the pupils.



Describe to students how expressions change with emotions. Students can then imitate somebody laughing, crying or angry. The others feel the face of the student who is imitating, very lightly.

Each student gets a turn.



# CONVEY EMOTIONS

## Objectives

Develop verbal expression

Extend the imagination

Develop acting skills

## Duration

20 minutes

## Material

None

## Activity

Students are divided into two teams, A and B. Team A plans a short scene in which words are not used but communication takes place through facial expressions and related actions e.g. one student pretends to shout and hit another student. This student makes a face and sits down grumpily pretending to read. Team B has to guess what is being conveyed. Similarly team B enacts a scene.

To avoid confusion both teams tell the teacher what they are going to convey, before starting the enactment.

## Extension

Students act out appropriate responses to what you say e.g. "Tomorrow is a holiday". "I want the homework on Monday without fail".



## Suggestions

Students can attempt to draw the facial expressions. Emphasis on the curve of the mouth, slant of the eyes and crease of the brow helps to achieve the required expression.

Have a discussion with the students, centred around the expression of particular emotions, using examples seen daily, e.g. how they look when they are told that they will be going for a picnic...

# READ A STORY

## Objectives

Develop verbal expression

Extend the imagination

Develop acting skills

## Duration

30 minutes

## Material

A story book

## Activity

Students volunteer to read out a story from the book.

The student reading out the story has to bring the story alive by pausing at the appropriate places, inserting dialogues and sound effects (made by her/himself). S/he has to hold the audience's attention and is free to include jokes, songs or add descriptive elements.

## Suggestions

Encourage the shy students to participate by forming teams of two students. Together they have to read out the story, therefore initially the shy student may only add sound effects or assist her/his team mate in small ways.



Students can act out a story.



You can read out a story to the students in a similar manner.



Instead of reading, students tell a story from their memory or narrate a story written by them.

## IMPROVISATION IDEAS

- ☺ Give a visual clue e.g. a boat or a house. Students draw a scene around it.
- ☺ Show a picture or photograph. Students describe the picture or photograph and the group acts out a scene based on this description e.g. the photograph shows a doctor treating patients. After describing it, one student becomes a doctor and some students patients, some nurses, some can half sit to show chairs ...and dialogues can follow.
- ☺ Students describe an event or tell a story only through sounds e.g. starting the scooter, moving, accident, ambulance...
- ☺ Students hear various sounds and describe events related to the sounds e.g. a train's whistle, water flowing from tap...
- ☺ Mix up sentences of a story. Students arrange the sentences in a logical order.
- ☺ Students complete a story based on outline given.
- ☺ Students describe their favourite character and why they like him or her.
- ☺ Enact a song, a poem or a class lesson.
- ☺ Students make a mask which exaggerates the shapes of their face and the features. The masks can be mixed up and put in a heap. Students have to identify the mask of any student which s/he is asked to identify.
- ☺ Show how particular people walk e.g. a policeman, an old lady, a toddler...
- ☺ Discuss well known characters like Ram, Krishna, Shivaji, Gandhiji or most likely these days students may want to discuss film heroes and heroines.
- ☺ Analyze the character's actions, appearance...
- ☺ Express moods through Art activities, music (simple rhythm created by clapping or with instruments serve the purpose) movements e.g. movements when angry, rhythm to convey anger
- ☺ Enact a story with emphasis on expressions.
- ☺ Teacher narrates a story and students show expressions accordingly.
- ☺ Read out a speech or a poem and bring it alive through appropriate tone of voice and expressions.
- ☺ Say words like anger, happiness, tight, loose in a tone and manner so that anybody can understand the meaning clearly e.g. tight, l - o - o - s - e
- ☺ Have a fancy dress competition

## PREPARING FOR THE PERFORMANCE

Script ideas emerged during the activities can be depicted in the form of a 'bazaar' scene or dramatization of a story written or selected by the students from existing common stories.

The idea has to be consolidated into a 'working script'. In other words, the manner in which the idea is to be presented has to be worked out. To start with, characters are identified clearly, their appearance, actions, the locale...This helps in deciding which type of masks, puppets or properties have to be made. All this while you have to be aware of the students' abilities and guide them towards a decision, keeping their abilities and interests in mind.

In view of the students' disability and the script requirements, you may make your own type of puppet or mask. A puppet is any inanimate object brought to life by moving it with strings, rods, sticks, your fingers, hands or a combination of one or more of these. Puppet making involves drawing, painting, cutting, pasting, sewing and using a variety of material all of which, not only develop the students' skills in these areas, but also help in developing their motor coordination as well as their imagination and observation. More than anything else it gives them a sense of achievement and confidence in themselves.

In keeping with the Utsah approach, the style of presentation should be informal. Based on the working script, the puppets, masks or properties should be made. Once these are ready, the students work on their own, building up the script. Dialogues are not written before hand. Students begin by acting out the 'idea' and as they proceed, the scenes are worked out, the characters become more defined, the dialogues flow and songs or sound effects are added. Costumes are not absolutely essential but help in portraying the character. Students can make them on their own. Similarly instruments for sound effects or for accompaniment can be made.

The final presentaion can be made, once students feel they are ready for it and after the puppets are ready. A date can be selected and students work to meet the deadline.

It is essential to put up the final presentation in front of an audience. It may be only the school students and staff or include parents and others. A formal stage is not required. Students can perform in an open area in which a puppet stage can be made with tables or long bamboo poles depending upon the puppets and availability of material.

The teacher has to remember that the performance is not an aim in itself, and nor is it the aim to train young actors or puppeteers. The aim is to develop the studnets and the students derive an immense sense of achievement and confidence while putting up the performance, which is their team effort. To ensure that it is genuinely their effort, you have to plan and conduct activities accordingly.

The following section describes some of the properties, puppets and masks made by the students during the Utsah Project. It also includes the type of 'stages' used to present the performace. Symbols indicate the students who have made and used these.

## PROPERTIES

The earlier activity sessions will have prepared the students to use the variety of available material and the skills learnt to make the necessary properties and sets for their performance. All kinds of available paper can be used to make paper garlands, trees, jungles, creepers and flowers. If coloured paper is not available, it can be coloured either with crayons, paints, cheap textile dyes, indigo.

'Geru' the brown colour used for colouring clay pots is cheap and widely available. It should be mixed with some fevicol, otherwise it tends to come off when dry.

All the students can be involved in making a jungle. Colour large sheets of paper green and brown. The green sheets can be cut and used for the tree tops. The brown paper can be rolled, crumpled or cut into strips and used to make the tree trunks. The forest can be made on thick paper, board or cloth and string and held behind as a backdrop. If a board is not available, stick together sheets of newspaper and make a thick sheet.

Apart from the above, the participating schools made a number of properties and sets from available material. Brown sticks were used to make a hut. Rope and cloth strips were used to make tails for the monkeys. Clay toys were made and decorated with seeds and nut shells.

During the Project the students made things as indicated in the illustrations.

Working together under your guidance, students can use their imagination and observation skills to create the required forms.

To indicate a wall, students can stand close together and if a high wall has to be indicated, the smaller built students can sit on the others' shoulders or the students can hold up coloured boards. Similarly, to show trees, three or four students can stand and sit together and hold up twigs. They may decide to cover themselves with green cloth or paper. A lake or pond can be shown by students holding hands and sitting in a circle.

## Instruments

Most schools have a 'harmonium'\* and a 'tabla'.\*

These lend adequate musical support. Students can make instruments from available material. Lids from tins may be used to make 'manjeeras'.\* A bowl of water and sticks may also be used when sweet notes are required. Seeds in a tin, empty coconut shells, dry flower seeds... are useful.

### Observation

*During the Project, while preparing for the performance, the visually disabled students decided to show a merry-go-round by running around a decorated bamboo pole. The orthopaedically disabled students decided to indicate a house. They sat in a rectangular formation and were covered with light coloured bedsheets. One side was left open to indicate the entrance and a 'sentry' stood here. Another observation was that students used their shoes quite effectively to create the sound of horses.*

# MASKS

Students may decide to use only masks for a performance. Simple masks can be made with readily available material like paper, baskets or clay. Simple bird and animal masks can be made in the following manner:

Observe bird and animal pictures. Draw the beak or in case of animals, ears on thick paper.

Cut out the drawing. Give the beak or ears a shape by cutting slits (shown earlier) and folding.

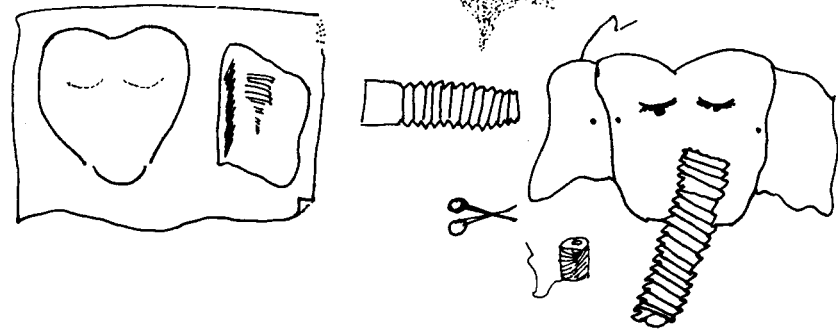
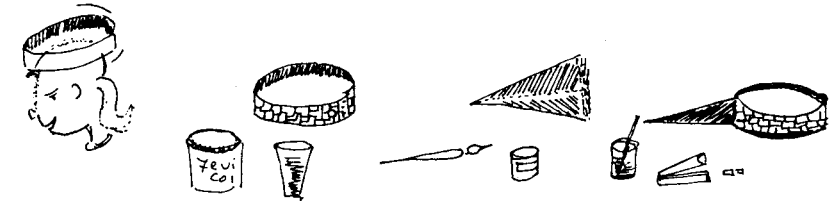
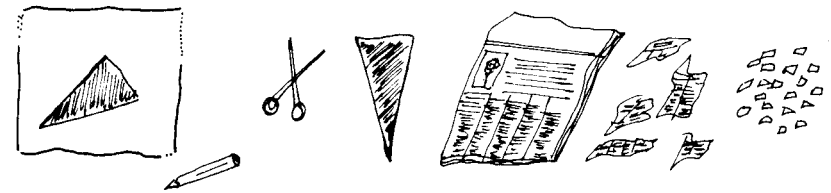
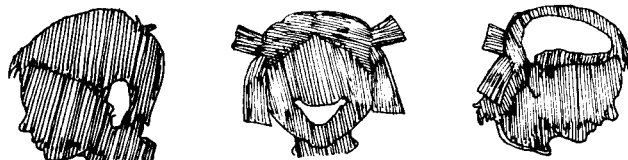
Make a paper ring according to the size of the student's head. Attach the beak or the ears to this ring. Strengthen the ring by making layers of newspaper and cloth (Refer puppets).

To make the costume, attach cloth to the ring and drape over the student in such a manner so as to give the impression of the body. Decorate it appropriately with feathers. The student has to mime the bird or animal.

Using minimum material, birds or animals can be made. Masks can also be made by drawing the different features on thick paper, cutting them out and attaching them with strings. This gives the mask a movement as illustrated.

## Observation

*For a performance, twigs were tied to the head with a brown cloth to create a deer. The tips of the twigs were covered with golden paper. An ordinary brown dress was worn as the costume. Bits of circular golden paper were stuck on the dress.*





## ROD PUPPETS

Simple rod puppets can be made by attaching masks, cut outs of bird and animal drawings or photographs, on rods. Simple masks can be made with paper or using ready forms as shown earlier. Another method of making paper masks is indicated in the illustrations:

Model a clay table to the required size on a plastic sheet. Carve the features on this table.

Keep water handy and fill in the cracks which develop as the clay head dries. Once the head is completely dry, smear a bit of vaseline on the head.

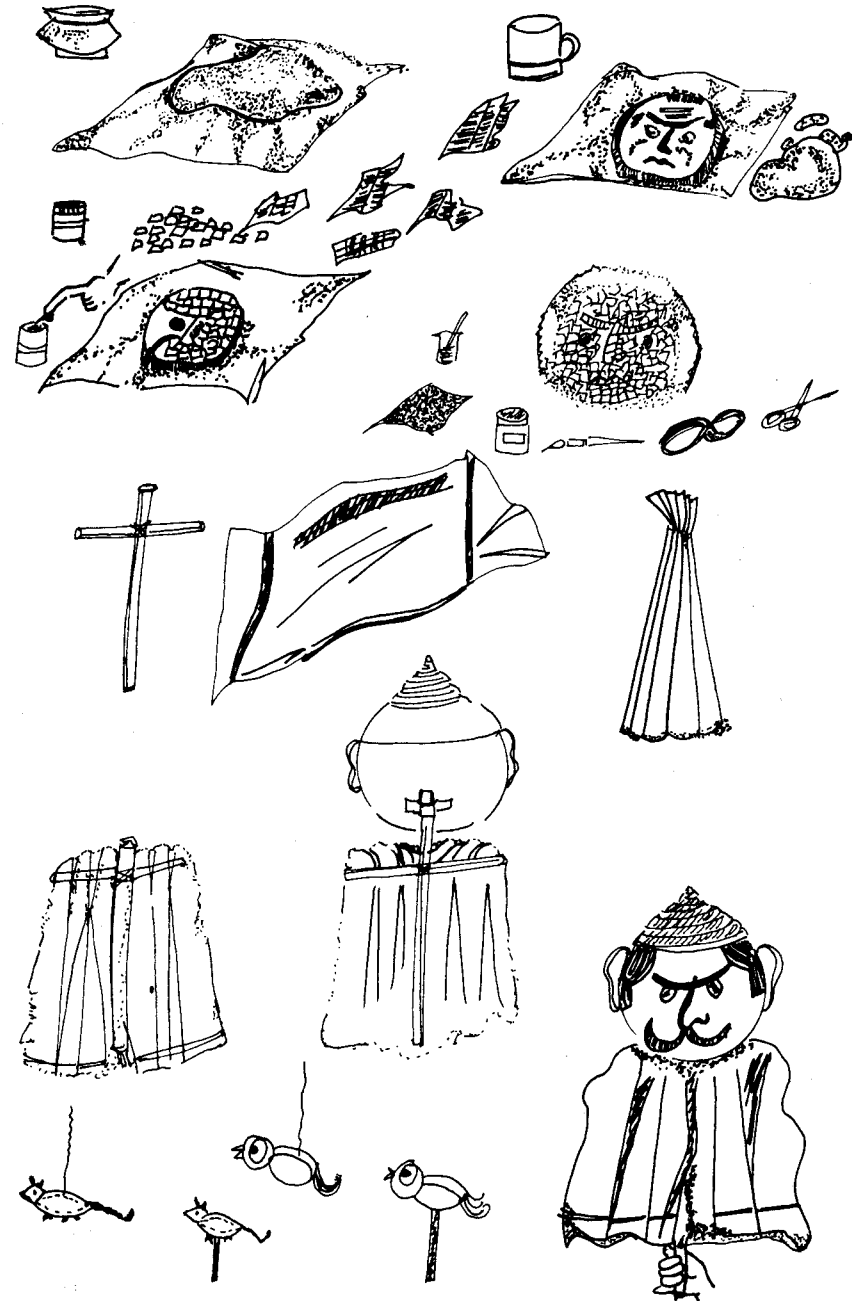
Make small bits of newspaper and thin cloth. Dilute fevicol with water.

Stick the newspaper bits on the head in such a way that one bit overlaps the other. This is the first layer. Make a similar second layer with cloth. Make three or four such layers. Dry this in the sun and after it is completely dry, lift off the shell.

The vaseline helps to detach the shell neatly.

Smoothen the shell with sandpaper and complete it with paint. Mount this on the rod. The size of the rod depends upon the size of the puppet. Usually a 2 feet to 3 feet long rod of medium thickness serves the purpose. To make the shoulders, attach a horizontal rod as shown. The costume has to be designed to camouflage the hand holding the rod. Pleat a saree or a bedsheet and drape it over the vertical rod. Pin up the front edges.

Cut outs of animals and birds can be stuffed with newspaper bits or scrap bits of cloth to give it a three dimensional effect. Make the drawing on a double layer of cloth or paper. After stuffing it, seal the edges by stapling them or stitching them. Mount the drawing on a rod or suspend it from a string.



## GLOVE PUPPETS

Glove puppets are a favourite with students as a lot of movements are possible using this puppet. To make a glove puppet:

Take a good quality plastic ball of medium size. A balloon blown to the required size can be used.

Strengthen the ball or balloon by making layers of newspaper and cloth as shown in the illustration. After the layers are dry, make a hole large enough for two fingers to slip in and out very easily. Also leave slightly more space at the side. Make a paper roll wide enough for the index and the second finger to slip in. Fit the paper roll into the hole made in the ball. Use fevicol and thin paper strips to fit the roll into the hole. Place your hand upto the elbow on a double layer of cloth, preferably skin colour cloth. Draw around your hand taking care to spread out your fingers. Thumb separate, first two fingers separate and the last two fingers separate. Stitch this glove leaving the top and bottom open. The top which serves as the neck is attached to the paper roll. Slip your hand through the bottom, the first two fingers into the neck, the thumb into the one hand and the last two fingers into the other hand.

Stitch a costume onto the neck.

Instead of making paper and cloth layers you may use an old skin coloured sock. Slip this over the ball and cut the extra bit which hangs below.

Make a hole as above in the ball and proceed.



## STAGE

Rod and Glove puppets are held above the head for the performance. A simple stage can be constructed for puppet performance.

A table can be tilted to stand on its sides (as shown in the illustration) . It may be covered with a sheet from the sides (usually white or any other plain cloth of a single colour).

The performer stands or sits behind the surface of the table in a way that only the puppet is visible to the audience.

For glove and rod puppets a stage can also be made by draping a sari or sheet over chairs.

Performers can sit or stand and manipulate the puppets. While manipulating the glove and rod puppets, students may get tired as the puppets have to be held high. Another type of stage can be made to facilitate them ( as shown in the illustration). Cover the rest of the area and encourage the performers to hold the rod from far. This type of manipulation needs practice. The best way to learn manipulation is to play with the puppets.

